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1918-1919

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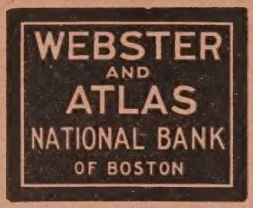

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Programme of the First Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, OCTOBER 25
AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 26
AT 8.00 O'CLOCK

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FRIDAY AFTERNOON, OCTOBER 25, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 26, at 8 o'clock

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Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Schumann . . . . Overture to Byron's "Manfred," Op. 115

Dukas . . "Le Péri: Poème Dansé" ("The Peri: A Danced Poem") (First time in Boston)

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Symphony in D minor, for Orchestra . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, January 3, 1914, May 1, 1915, and December 8, 1916. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the com-

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poser himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

***

M. d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

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"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisator—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and

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Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."§

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, March 29, 1902, May 2, 1914, March 22, 1918, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae,*"—on the theme of the prose, *Dies Irae.* Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

§ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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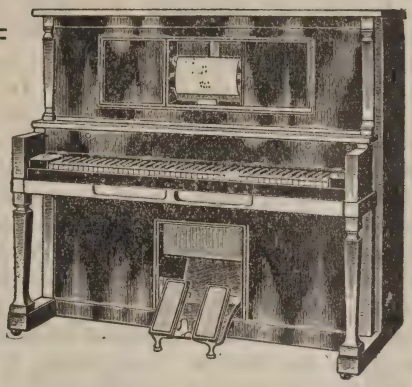

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Pierre Benjamin Monteux was born at Paris on April 4, 1875. He studied at the Conservatoire of that city, and in 1896, a pupil of Berthalier, he was awarded a first prize for violin playing. The other first prizes for violin that year were awarded to Messrs. Sechiari, Soudant, and Thibaud. He played the viola in Colonne's orchestra; he was a member of the orchestra of the Opéra-Comique, and he busied himself in chamber music. In 1893 with Mlle. Victoria Barrière, pianist, Mlle. Vormèse, and M. Carcanade, he founded the Société de Musique Moderne, playing the viola. Their first concert was on February 25. With Messrs. Geloso, Capet, and Schneklud he took part in the Auditions annuelles des derniers grands Quatuors de Beethoven. In 1900 with Messrs. Soudant, de Bruyre, and Destombes he played chamber music in the Matinées Artistiques Populaires, and he figured prominently at concerts of the Société Nationale and the Société de Musique Française. Among the compositions heard at these various concerts for the first time—in which he participated—were Brahms's Clarinet Quintet, Stojowski's Variations, Lekeu's "Andromède," pieces by Ropartz, Quittard, Chausson ("Légende de Sainte-Cécile"), Hartog, Luzzato, Glazounoff (Élégie for viola), d'Indy (Suite dans le style ancien), L. Lacombe, Rubinstein, Jaques-Dalcroze. He also took part in concerts given by Messrs. Chevillard, Hayot, and Salmon, and in concerts of the Société des Compositeurs de Musique.

In 1911 he was engaged as conductor of the Ballet Russe, with which he made four tours throughout Europe. He conducted ballet at various theatres in Paris, and gave series of orchestral concerts in that city.

He came to the United States in 1916 as conductor of the Ballet Russe, and conducted at the Boston Opera House, November 6–11, 1916: "Les Papillons," "Spectre de la Rose," "Thamar," "Petrouchka," "Scheherazade," "Prince Igor," "Sadko," "L'Après-Midi d'un Faune," "Cléopatre."

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In 1917 he was appointed a conductor at the Metropolitan Opera House. He made his first appearance there with "Faust," November 19, 1917. He brought out Rabaud's "Marouf" (December 19), "Coq d'Or" (March 6, 1918), and Gilbert's ballet "The Dance in Place Congo."

At the Boston Opera House, coming with the Metropolitan Opera Company, he conducted "Coq d'Or" and "The Dance in Place Congo" (April 26, 1918) and "Samson et Dalila" (April 27, 1918).

OVERTURE TO BYRON'S "MANFRED," OP. 115 . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The Corsair," but he abandoned his purpose, and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wasielewski tells us that, when Schumann once read the poem aloud at Düsseldorf, his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh, that saith:—

> The star which rules thy destiny
> Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

In 1849 (May 31) he wrote to Franz Liszt at Weimar: "I have

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practically finished one rather big thing—the music to Byron's 'Manfred.' It is arranged for dramatic performance, with an overture, entr'actes, and other occasional music, for which the text gives ample scope." On December 21, 1851, he wrote to Liszt: "I am returning 'Manfred' herewith. I have examined text and music again, with the assistance of Hildebrandt and Wolfgang Müller, and I think it may now be risked on the stage. I am now convinced that all the apparitions must come on as real people. I intend writing to Mr. Genest (manager of the Weimar Theatre) later about certain stage arrangements. As to the music, dear friend, I hope you will like the overture. I really consider it one of the finest of my brain children, and wish you may agree with me. In the melodramatic portions, where the music accompanies the voice, half the strings would be sufficient, I imagine. These matters can be decided at rehearsal. The main thing is still, of course, the impersonation of Manfred, for whom the music is but a setting. I should be very grateful if you could assist in bringing home to the Weimar actors the importance of this fine part."

Clara Schumann entered in her diary of 1848: "Robert completed his opera ["Genoveva"] on August 4th. He immediately began on a new work, a sort of melodrama, Byron's 'Manfred,' which stirred him to an extraordinary degree. He read it to me, and I was deeply moved. Robert has arranged the poem according to his own ideas, to make it suitable for a performance in the theatre, and he will begin composition as soon as he has finished much other work which is pressing." This "other work" included the arrangement of the C major Symphony for pianoforte (four hands), "a most boresome job," and the "Children's Pieces" ("40 Pianoforte

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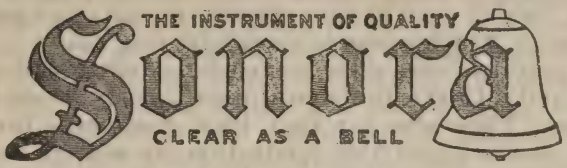

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Pieces for the Young," Op. 68). Clara wrote on November 4 that he had completed the overture to "Manfred": "It seems to me one of his most poetic and affecting works." She wrote in her diary on November 14: "Robert brought home at night a bottle of champagne for the birthday festival of the first section of his 'Manfred,' which he finished to-day." On November 22 he played to her the first section, "which must be very effective on the stage and with the instrumentation, which seems to me wholly original."

The first performance—stage performance—with this music was at Weimar, under Liszt's direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann's works forget this production, as well as the performances of "Genoveva" at Weimar in 1855 (after the production of Leipsic in 1850), the overtures of these respective works and "The Bride of Messina," the symphonies in B-flat and D minor, "Paradise and the Peri," and "Faust's Transfiguration." At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötzsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in June: "I regret extremely that you could not come to the second performance of your 'Manfred,' and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, elevating one, in accordance with my expectations. The part of Manfred was taken by Mr. Pötzsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not granted, for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning to you the autograph score of 'Manfred,' for I confess that I had flattered myself a little *in petto* that Robert would leave it with me in virtue

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of *possession* in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have no trouble in guessing what would be to me a precious reward." After the death of Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his Fantasie, Op. 17.

The overture to "Manfred" was completed November 4, 1848, at Dresden. It was published in October, 1852, at Leipsic.

The first concert performance of the overture was in the Gewandhaus Hall, Leipsic, March 14, 1852, at a concert given by Robert and Clara Schumann. The composer conducted from manuscript. The programme included Schumann's "Der Rose Pilgerfahrt" and Mme. Schumann played Chopin's pianoforte concerto in F minor. The second performance was the one at Weimar under Liszt's direction, when all the "Manfred" music was performed as described above. The overture was performed at Hamburg, February 5, 1853, F. W. Grund conductor; at Chemnitz, Meyer conductor, and at Oldenburg, Pott conductor, in the winter of 1852–53; at Carlsruhe, October 3, 1853, Liszt conductor; and at Paris, November 27, 1853, at the first concert of the Sainte Cécile Société, Seghers conductor.

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The first rehearsal of this overture was at Düsseldorf, November 4, 1851.

Seghers's orchestra in Paris rebelled at the rehearsal of the overture, and the musicians complained of the "confused and intricate" music, and declared it to be unplayable; but at the performance the overture was eminently successful.

The first concert performance of "Manfred" was at Leipsic, March 14, 1859, in the hall of the Gewandhaus, at a concert given by Robert and Clara Schumann. The composer led from manuscript. This is the statement made by Theodor Müller-Reuter; but German music journals of 1859 say nothing about this concert, and speak of the performance of the overture in a performance of the "Manfred" music in the hall of the Gewandhaus, March 24, 1859, when Julius Rietz conducted.

The overture to "Manfred" was first played in New York at a Philharmonic Concert, November 21, 1857. The first performance in America of the music complete was on May 8, 1869, at a Philharmonic Concert, New York, when Edwin Booth was the reader, and the chorus was made up of singers from the Liederkranz Society.

The first performance of the overture in Boston was at a Harvard Musical Association Concert, November 17, 1869. The first performance in Boston of all the music was by the Cecilia Society, April 24, 1880, when Howard Malcolm Ticknor was the reader.

*
* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

It begins with "three hurried, syncopated gasps" of the orchestra. An introduction follows, Langsam (slow), E-flat minor, 4-4. (The tonality is E-flat minor, but Schumann wrote the signature of E-flat major, and wrote in the G-flats and C-flats as accidentals.) There are hints of the theme of the following quick movement. The tempo is quickened, and a climax leads to the main body of the overture, which begins, In leidenschaftlichem Tempo (in a passion-

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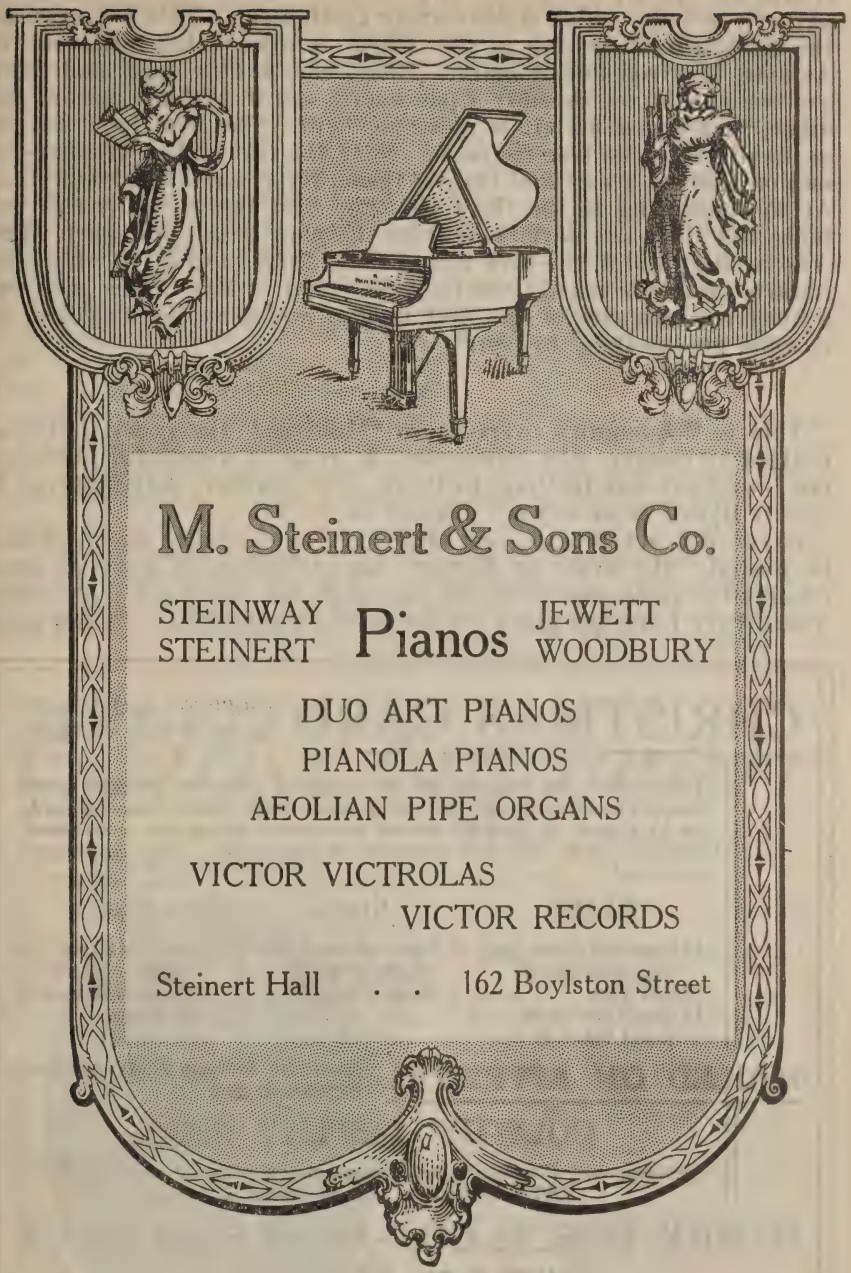
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ate tempo), E-flat minor, 4-4, with the passionate first theme, which is developed. There is a modulation to C-sharp minor, as the entrance of the second theme approaches. The second theme is a pathetic melody, which is constantly modulating. This is known as the Astarte melody, for in the drama it always has reference to Astarte, Manfred's dead sister. This theme is developed, and there are two subsidiary themes: a passionate one in F-sharp minor; the other, in F-sharp major, is more peaceful. The first part merges gradually into the free fantasia. Near the end of the working-out section there is a new and frantic theme for violas and violoncellos. At the beginning of the third part the first theme returns in the tonic, but there are deviations from the plan of the first part. The coda is short and in the slow tempo of the introduction. A bit of the Astarte motive is heard from the wood-wind. "The violins gasp out a brief reminiscence of the first theme; and then the overture, as it were, groans itself to rest."

*
* *

This is Schumann's overture to "Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt, that Manfred is merely Byron "with a fancy drapery on."

Byron did not intend that "Manfred," a dramatic poem, should be played. He wrote to Murray, his publisher, "I have at least rendered it *quite impossible* for the stage, for which my intercourse with Drury Lane has given me the greatest contempt." A few days

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after (March 3, 1817) he wrote: "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes. Mine is but in three acts." He alluded to it March 9 as a dramatic poem. He called it later a "witch drama," and on April 9 he wrote: "You may call it 'a poem,' for it is no drama, and I do not choose to have it called by so damned a name,—a 'Poem in dialogue,' or Pantomime, if you will; anything but a green-room synonym."

Yet "Manfred" has been played in England, Germany, and the United States, if not in other countries. The first performance was at Covent Garden, London, in October, 1834. (The play was published in 1817.) The production was managed by Alfred Bunn. The scenery was by Grieve and the music by H. R. Bishop. There was an attempt made to engage Charles Kemble to play the leading part, but his terms were too high. Manfred was impersonated by Mr. Henry Denvil. Ellen Tree was the Witch. Byron's sister, the Hon. Mrs. Leigh, was present.

This Mr. Denvil produced his own version of Byron's poem in New York at the Park Theatre, September 20, 1836. He took again the part of Manfred, and, according to a contemporary critic, "gave little satisfaction." Mrs. Vernon was the Witch; Mrs. Grimes was Astarte.

"Manfred" was revived at Drury Lane, London, as late as October 14, 1863, when it was produced by Samuel Phelps, who took the part of Manfred. Rose Leclerq played Astarte, Mr. Ryder took the part of the Abbot, Mr. Neville was Manuel, and Mr. Warde impersonated

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Very sincerely, CHAS. W. TAYLOR,
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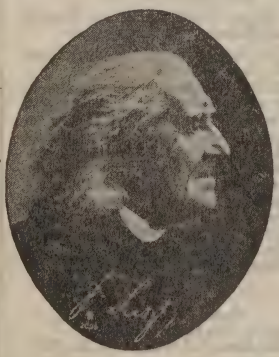
Arimanes. Schumann's overture was performed. Henry Morley did not find this performance dull. He wrote in his "Journal of a London Playgoer": " 'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The playgoer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play. There is plenty of vigorous dramatic action in a wholesome English playbook, but just now it is very desirable to lay the emphasis on words and thoughts. We get plays of action (from the French), worded only with feeble commonplace. The action and the actors are the play: printed, it usually is unreadable. I do not know whether there was any deliberate design to lay stress on the right point in reviving a dramatic poem that consists little of action, and almost wholly of a poet's thought and fancy." Phelps reproduced "Manfred" the next year.

There were performances of the drama by the Incorporated Stage Society at Drury Lane, on July 28, 29, 1918: Courtney Thorpe, Manfred; The Witch of the Alps and Nemesis, Edith Evans. All of Schumann's music was performed. The original score was reinforced by entr'actes—music from "Album Leaves" and one of the "Romances." For the ballet in the Hall of Arimanes, the music was from the "Rhenish" Symphony.

There were performances of Schumann's music with a reader (Charles Fry) in England in 1897 and later years.

Emile Moreau's version of "Manfred" with Schumann's music was given at the Monte Carlo Theatre—Albert Lambert, Manfred—in January, 1912. Colonne led the music in Paris when the lines were recited by Mounet-Sully, Silvain, Paul Mounet and Mlle. du Minil. In 1902, Lugné-Poe recited with music the poem in Paris.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To some the play may now seem absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As Mr. W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A dreadful age, no doubt: for all its solid foundations of faith and dogma in the church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

Byron's dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann, the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic poem by Fendrich, a symphonic prelude by Präger, three orchestral pieces by Mackenzie,—"Astarte," Pastorale, "Flight of the Spirits,"—symphonic prelude by A. von Ahn Carse (London, March 2, 1904). Nietzsche composed a "Meditation on Manfred," and sent it to Bülow in 1872, who wrote him a letter of scathing criticism (see "Hans von Bülow: Briefe," vol. iv., pp. 552–555. Leipsic, 1900). The operas entitled "Manfred"—by Perelli (Pavia, 1839); Corri (Rome, 1839); Cordella (Naples, 1840); Petrella (Modena, 1843, revised, with Chiaromonte, Naples, 1872); Montuoro (Turin, 1874); de Ré (Naples, 1880); Giribaldi (Montevideo, 1882); Reinecke (Wiesbaden, 1867)—are founded on adventures of the King of Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, December 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted

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by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment, when his faithlessness toward Maria is urged against him. He turns toward God and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

Jules Massenet in 1869 worked on a "Manfred." Byron's poem was adapted for this purpose by Jules Émile Ruelle. The work was not completed.

"Le Péri: Poème Dansé" ("The Peri: A Danced Poem").

Paul Abraham Dukas

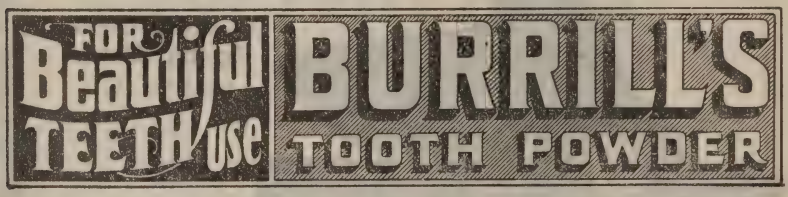
(Born at Paris, October 1, 1865; now living at Paris.)

"Le Péri," a ballet composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa, in April, 1912. She took the part of the Peri; M. Bekefi, the part of Iskender. The ballet was added to the repertoire of the Opéra-Comique, Paris, May 29, 1914, with Mlle. Trouhanowa and M. Quinault, as the Peri and Iskender. The music was first heard at a Lamoureux concert in Paris on November 23, 1913.

The first performance in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916.

The stage at the Châtelet showed gold mountains, crimson valleys, and trees bearing silver fruit.

The story of the Ballet as given in the programme book of "Con-



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certs de Danse: N. Trouhanowa" is told in French. A translation reads as follows:—

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where it is only one with sea and clouds.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Peri knew the thought of the King; for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the servant of the Pure knew that this flower of life was not for him.

To recover it, she darted forward like a bee,

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris; always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

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The form of the Peri seemed to melt in the light coming from the calix and soon nothing was more to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

The score is for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettle-drums, bass drum, side drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and the customary strings. It is dedicated to Mlle. N. Trouhanowa, for whom the ballet was composed.

*
* *

The family of Dukas was Parisian, but M. Octave Séré finds that Dukas inherited from a great-grandfather, a Strasbourgian, the taste that he has shown for construction and form, which in his compositions have more importance than the ideas themselves. When Dukas was about fourteen years old he began to show aptitude for music. He learned solfège by himself. Having finished his classical studies at the Lycée Charlemagne and at Turgot, he entered the Paris Conservatory of Music in 1882. He studied the pianoforte with Georges Mathas; harmony with Théodore Dubois, and, beginning in October, 1884, composition with Ernest Guiraud.* In 1886 he took the first prize for counterpoint and fugue. In 1888 he was awarded the first second *prix de Rome* for his cantata "Velléda." It was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year, "took it under very singular

*Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1835, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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circumstances." Dukas's lyric scene "Sémélé" did not gain the first prize at the following competition. No prize was awarded; Dukas thereupon performed his military service.

He had already written three overtures for orchestra. Pasdeloup had promised to play "Le Roi Lear"; "Goetz de Berlichingen" was heard at Geneva under Hugo de Senger in September, 1884; "Polyeucte," composed before these two, the only one of the three that has been published, was produced at a Lamoureux concert, January 23, 1892.

Guiraud, his teacher, had left an opera, "Frédégonde," unfinished. Dukas and Saint-Saëns completed it. The instrumentation of the first three acts is by Dukas, who also took part in the rehearsals and the mounting for the first performance at the Opéra, Paris, December 18, 1895. Brunhilda, Miss Lafargue; Frédégonde, Mme. Héglon; Mérowig, Alvarez; Hilpéric, Renaud; Prétextut, Fournets; Fortunatus, Vaguet; Lendiric, Ballard. Ballet: Mmes. Hirsch and Sandrini; M. Ladam. There were four performances that year, four in the year following. In "Annales du Théâtre" for 1895, the opera is described: "lyric drama in five acts by Louis Gallet, music by

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Ernest Guiraud and Camille Saint-Saëns." It is said there that Saint-Saëns wrote all the ballet music; that the opera shows the *"prodigieuse maîtrise"* of —— Saint-Saëns. The name of Dukas is not mentioned in the six pages about "Frédégonde." We have followed M. Octave Séré in his statement of Dukas's share in the completion.

In 1897 (January 3, 10) his Symphony in C major was performed at an Opéra concert. The scherzo "L'Apprenti Sorcier" was played at a concert of the Société Nationale, May 18 of that year.

A pianoforte sonata in E-flat minor, composed in 1899–1900, and dedicated to Saint-Saëns, was produced at a concert of the Société Nationale in Paris, May 11, 1900, when it was played by Edouard Risler. It is a formidable work; the performance takes forty minutes.

Another pianoforte piece, "Variations, Interlude, and Finale sur un thème de J.-Ph. Rameau," was composed in 1902.

In 1892 Dukas wrote the libretto and sketched the music for a lyric drama in three acts, "Horn et Rimenhild," and in 1899 he sketched music for "L'Arbre de Science," a lyric drama in four acts. These he put aside for "Ariane et Barbe Bleue," a musical tale in three acts. The book is Maeterlinck's play. The opera was produced at the Opéra-Comique, Paris, May 10, 1907. Ariane, Mme.

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The list of Dukas's compositions also includes a villanelle for horn and pianoforte (competition of the Paris Conservatory), published in 1906; "Vocalise," for voice and piano (1907); "Prelude Elégiaque sur le nom d'Haydn" (1909).

These "reconstitutions" and transcriptions have been made by Dukas: François Couperin, "Les Goûts réunis," concertos for violin and clavecin; Rameau, "Les Indes Galantes"; "La Princesse de Navarre," followed by "Les Fêtes de Ramire," "Nélée et Myrthis," and "Zéphyre"; Saint-Saëns: "Samson et Dalila," transcription of the score for pianoforte (four hands); Wagner, "La Valkyrie," transcription of the score for two pianofortes, eight hands (not published).

It is said that Dukas has been long at work on an arrangement of Shakespeare's "Tempest."

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From 1892 to 1902 Dukas was music critic of the *Revue Hebdomadaire* and the critic of *Le Chronique des Arts* from 1894 to 1903. He also wrote for *Minerva,* the *Courrier Musical,* the *Gazette des Beaux-Arts.* With Charles Bordes and Gustave Doret he arranged the programmes of the de Harcourt concerts (1893–94). He has worked on the great revised edition of Rameau's works, published by A. Durand et Fils of Paris. In 1909 he was called to be at the head of the orchestral class of the Paris Conservatory. He resigned this position in October, 1912, for reasons of personal convenience, and was succeeded by Vincent d'Indy. Since 1906, he has been Chevalier of the Legion of Honor.

A biography of Dukas by Gustave Samazeuilh (36 pp.) was published by A. Durand et Fils, Paris, in 1913.

*
* *

Dukas's "L'Apprenti Sorcier" has been performed in Boston at concerts of the Boston Symphony Orchestra, October 22, 1904 (Mr. Gericke conductor), on December 2, 1906 (Mr. d'Indy conductor), on February 9, 1907 (Dr. Muck conductor), on April 17, 1909 (Mr. Fiedler conductor), and on March 1, 1913, February 14, 1914, December 10, 1915 (Dr. Muck conductor).

The overture to "Polyeucte" was played in Boston at a concert of the Boston Orchestral Club, Georges Longy conductor, January 25, 1911. The Symphony in C major was performed at a concert of the Boston Symphony Orchestra (Dr. Muck conductor), March 1, 1918.

Interlude to Act III. of "Ariane et Barbe Bleue": Boston Orchestral Club, Georges Longy conductor, January 26, 1910.

The Villanelle for pianoforte and horn was played in Boston by Messrs. De Voto and Hain at a Longy Club concert, March 6, 1911.

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'Ibéria": "Images" pour Orchestre, No. 2.

Claude Achille Debussy*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." According to M. Daniel Chennevière, "Ibéria" was composed in 1907; "Rondes de Printemps" in 1909, and "Gigues" was not completed until 1912.

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There were other performances by this orchestra: December 17, 1910; April 13, 1917.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.'

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911. There was a second on December 23, 1911; a third on April 3, 1915; a fourth on April 13, 1917.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans un rhythme alerte mais précis).

II. "Les parfums de la nuit" ("The odorous night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a festal day"). Dans un rhythme de marche lointaine, alerte et joyeuse.

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countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis XIV. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre,—signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed." Ford's "Handbook for Travellers in Spain," second edition (London, 1847).

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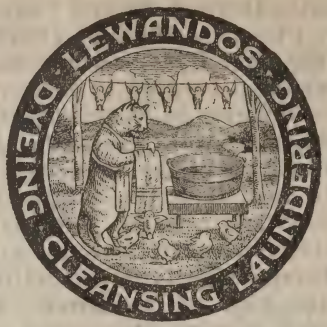

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II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Mozart . . . Recitative, "E Susanna non vien?" ("How Susanna delays!"), and Aria, "Dove Sono" ("Flown forever"), from "Le Nozze di Figaro" (Act III., Scene 8)

Loeffler . . . . . Poem: "La Bonne Chanson"

Debussy . . Recitative, "L'année en vain" ("The Years roll by"), and Aria of Lia, "Azaël! Azaël!" from "L'Enfant Prodigue"

Franck . . . Symphonic Poem: "Les Éolides" ("The Aeolidae")

Ravel . . . "Daphnis et Chloé"—Ballet in One Act—Orchestral Fragments, First Series: "Nocturne," "Interlude," "Danse Guerrière"

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SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June,

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OF

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CHADWICK, GEORGE W.

DEAR LOVE WHEN IN THINE ARMS
BEFORE THE DAWN
WHEN I AM DEAD
NOCTURNE (Up to her Chamber Window)

CLOUGH-LEIGHTER, H.

AFTER

COLERIDGE-TAYLOR, S.

LIFE AND DEATH
AN EXPLANATION (Her Lips were so near)

FOOTE, ARTHUR

MEMNON
CONSTANCY

GANZ, RUDOLPH

RISE, O STAR
THE SEA HATH ITS PEARLS
LOVE AND SONG

LANG, MARGARET RUTHVEN

DAY IS GONE

MAC DOWELL, EDWARD

LONG AGO, SWEETHEART MINE
MENIE
MERRY MAIDEN SPRING
AS THE GLOAMING SHADOWS CREEP
THY BEAMING EYES

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or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But

* For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i. pp. 322–326. The two were afterwards reconciled.

† There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up these senseless terms, Allegro, Andante, Adagio, Presto."

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Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and 1833. On his second visit he added "The Conflagration of Moscow," † panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of

* Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle*, London, Summer of 1914.)

† See in "The Life and Writings of Major Jack Downing" by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," Published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

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The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

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The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

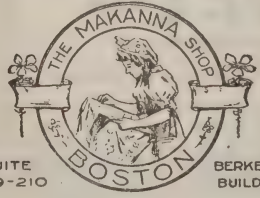
*
* *

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

See what commentators have found in this Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village



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couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch.*

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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Mme. Florence Gertrude Easton (Mrs. Francis Maclennan), soprano, was born in Yorkshire, England, on October 25, 1887, the daughter of John Thomas and Isabella (Yarrow) Easton, concert singers in England and Canada. As pianist, she accompanied her parents and even sang at one of their concerts before she was seven. She went with them to Toronto, Canada, where she studied in the schools, took piano lessons of J. D. A. Irysp and played in one of his concerts when she was eleven. Returning to London she continued her studies at the Royal Academy of Music. She afterwards went to Paris and studied singing with Elliott Haslain. She made her first appearance in opera at Covent Garden, London, a member of the Moody-Manners English Opera Company, and sang with this company for two years. In 1904 she married Francis Maclennan, operatic tenor. Coming to the United States she was engaged for Henry W. Savage's English Grand Opera Company. She was first heard in Boston at the Tremont Theatre as Gilda in "Rigoletto,"* November 1, 1905. The following year she was one of the four engaged by Mr. Savage for the part of the heroine in "Madama Butterfly." In 1907 she and her husband went to Berlin, where they were leading members of the Royal Opera House. She also sang at Hamburg, London, Antwerp, etc. During the season of 1916–17 she was a leading member of the Chicago Opera Company. She sang at

* Her associates in the opera were Miss Newman (now Mme. Fornia), Messrs. Wegener, Goff, Cranston, and Richards.

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the Metropolitan Opera House, New York, during the season of 1917–18; Santuzza, Lodoletta (in Mascagni's opera), Ah-Yoe (in "L' Oracolo"), Elisabeth (in Liszt's oratorio of "The Legend of St. Elisabeth," performed as an oratorio), etc.

She took the part of Ah-Yoe in "L' Oracolo," when that opera was performed at the Boston Opera House, April 5, 1918, for the first time in this city.

RECITATIVE, "E SUSANNA NON VIEN?" AND ARIA, "DOVE SONO" FROM "THE MARRIAGE OF FIGARO."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro," "dramma giocoso" in four acts, poem based on Beaumarchais's comedy, "Le Mariage de Figaro," by Lorenzo Da Ponte, music by Mozart, was produced at the National Theatre, Vienna, May 1, 1786.

The first performance in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

The first performance of the opera in Boston was in all probability Bishop's version.

The last performance was the one given by the Metropolitan Opera House Company in the Boston Theatre, April 15, 1904. The cast was as follows: Count Almaviva, Scotti; the Countess, Mme. Gadski; Susanna, Mme. Sembrich; Figaro, Campanari; Cherubino, Mme. Seygard; Marcellina, Mme. Bauermeister; Basilio, Reiss; Bartolo, Rossi; Antonio, Dufriche. Felix Mottl conducted.

The Countess, wounded by her faithless and jealous husband, decides to change dress with Susanna, that she may win him back by a trick.

Act iii., scene viii. The Countess alone.

Mana Zucca

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E Susanna non vien? Sono ansiosa di saper, come il Conte accolse la proposta! Alquanto ardito il progetto mi par! e ad uno sposo sì vivace e geloso! ma che mal c' è? Cangiando i miei vestiti con quelli di Susanna, ei suo co' miei—a favor della notte—oh cielo! a qual umil stato fatale io son ridotta da un consorte crudel,—che dopo avermi con un misto inaudito d' infedeltà, di gelosia, di sdegno. Prima amata, indi offesa, e alfin tradita, fammi or cercar da una mia serva aita!

---

* How Susanna delays! I'm impatient till I know what my husband has said to her proposal. I fear 'tis rashness what I dar'd to attempt; he's so impetuous; so resentful, and so jealous! But 'tis no wrong! a mere exchange of garments. I give mine to Susanna, while hers disguise me by the favoring darkness. O heaven, how deeply my pride has been humbled, I am degraded by my husband's neglect! After short hours of burning love, I awake to doubt and despair. I see him jealous, disdainful. He who loved me now deserts me, and has betrayed me. Must I submit that my own servants aid me?

ARIA.

Dove sono i bei momenti,
Di dolcezza e di piacer.
Dove andaro i giuramenti
Di quel labbro menzogner.

Perchè mai, se in pianti e in pene—
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò.

* The English version of recitative and aria is by Natalia Macfarren.

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Ah! se almen la mia costanza
Nel languire amando ognor,
Mi portasse una sperenza,
Di cangiar l' ingrato cor.

Flown forever love's sunny splendor,
Now forsaken and lone I mourn.
Oft he vow'd me love true and tender;
Ah, those lips are now forsworn.

Why, oh, why, must I thus sorrow,
Why doth all to me seem chang'd?
From remembrance I must borrow
Ev'ry joy, since he's estrang'd.

Ah! perhaps my constant yearning
And these bitter tears that start
Yet will win his love returning
And restore th' ungrateful heart.

The recitative (Andante; Allegretto) is accompanied by strings. The aria (C major, Andantino, 2-4; Allegro, 4-4) is accompanied by two oboes, two bassoons, two horns, and strings.

The woman that first took the part of the Countess was a certain Laschi. A contemporary critic said that, although her art was admired in Italy, she was neither distinguished nor a favorite at Vienna. Michael Kelly, who first took the part of Basilio and also that of Don Curzio,—Ochelly, as Mozart wrote the tenor's name,—mentions her incidentally in his entertaining "Reminiscences" (which are said to have been written by Theodore Hook), but does not criticise her art or her person. Da Ponte, never discreet in his comments on women, says nothing in his Memoirs about the quality of the singers. There is no record of her appearing at the famous opera houses of Bologna and Venice.

The recitative and aria have been sung at these concerts by Emma Juch November 15, 1884; Mme. Fursch-Madi, December 19, 1891; Mme. Gadski, November 19, 1904; Mme. Melba, December 3, 1910.

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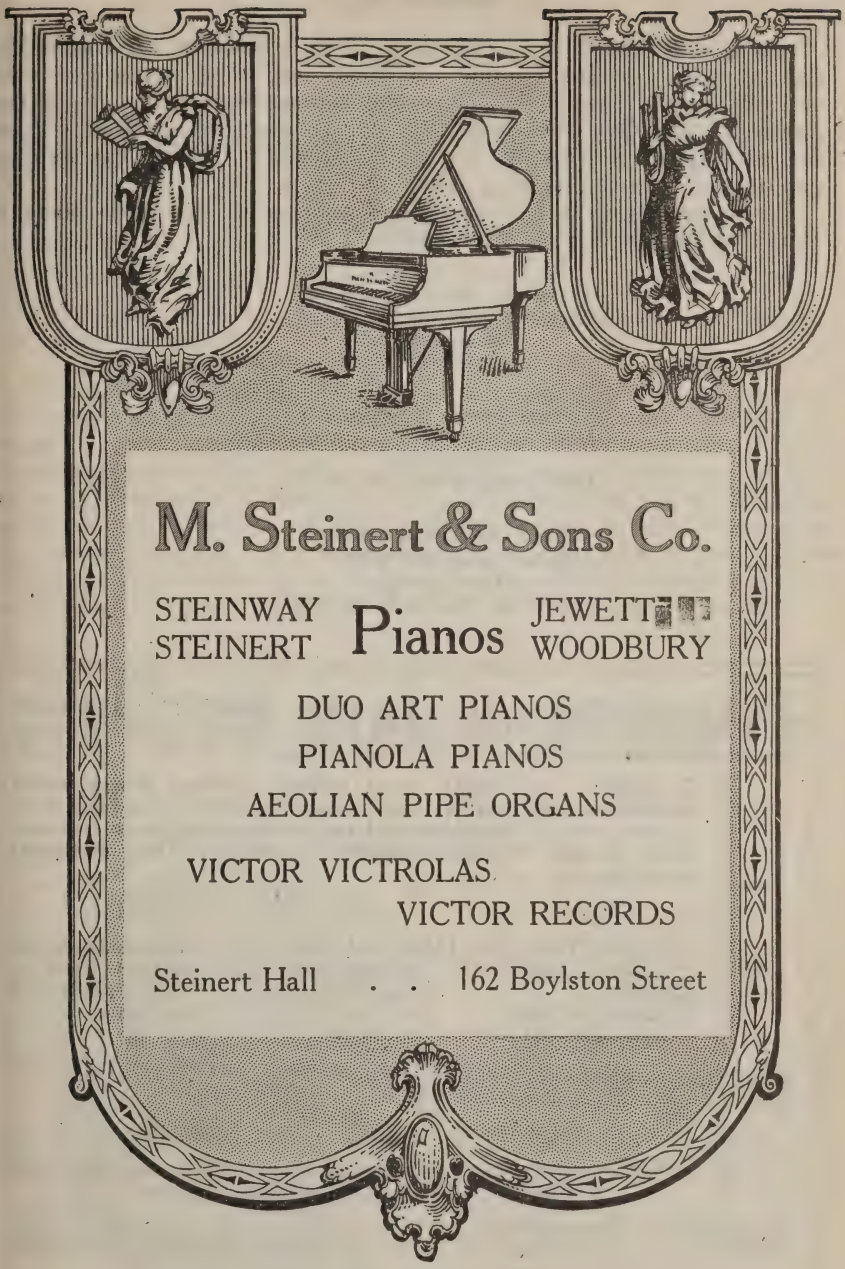
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"La Bonne Chanson" . . . . . Charles Martin Loeffler

(Born at Mühlhausen-i-R. Alsace, January 30, 1861; now living at Medfield, Mass.)

"La Bonne Chanson," composed with "Villanelle du Diable" at Dover, Mass., in the summer of 1901, was first performed with the "Villanelle" at a concert of the Boston Symphony Orchestra, April 12, 1902, Mr. Gericke conductor. It was then entitled: "Poem for orchestra: 'Avant que tu ne t'en ailles.'" There was another performance on January 3, 1903.

The composition is a musical paraphrase of the fifth poem in Paul Verlaine's "Bonne Chanson."

Avant que tu ne t'en ailles,
Pâle étoile du matin,
—Mille cailles
Chantent, chantent dans le thym.—

Tourne devers le poète,
Dont les yeux sont pleins d'amour,
—L'alouette
Monte au ciel avec le jour.—

Tourne ton regard que noie
L'aurore dans son azur;
—Quelle joie
Parmi les champs de blé mûr!—

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Puis fais luire ma pensée
Là-bas,—bien loin, oh, bien loin!
—La rosée
Gaîment brille sur le foin.—

Dans le doux rêve où s'agite
Ma mie endormie encor . . .
—Vite, vite,
Car voici le soleil d'or.—

Before you fade and disappear, pale morning star—a thousand quails call in the thyme—

Turn toward the poet, whose eyes brim with love—the lark mounts skyward with the day—

Turn your face drowned by the dawn in its blue—O the joy among ripe wheatfields!—

Make my thought shine yonder—far off, O so far!—the dew glistens on the hay—

In the sweet dream wherein my love, still sleeping, stirs—hasten, hasten; for, lo, the golden sun.

Since the performances in 1901, Mr. Loeffler has revised his score and entirely re-orchestrated it. There have been no thematic or structural changes. As the poem of Verlaine is a theme with interruptions, so the musical paraphrase may be described as variants of a theme, with corresponding interruptions. The first verse is treated as a prelude. There are suggestions of the fading star. An allegro follows the announcement of the chief theme. With "Quelle joie" there is a return to the idyllic mood. As the longing of the poet is more impatient, so the theme becomes more

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Very sincerely, CHAS. W. TAYLOR,
Colonel U.S. Army—Cavalry.

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and more agitated, and in the painting of the daily miracle the full orchestra is employed.

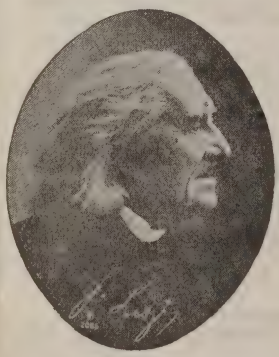
The score is for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, Glockenspiel, celesta, harp, and the customary strings.

Verlaine valued "La Bonne Chanson" as perhaps the most "natural" of his works. In his "Confessions" he spoke of it as "so sincere, so amiably, sweetly, purely thought, so simply written." He composed the verses at Paris and at Arras while he was in love with Mathilde Mauté, whom he married in 1870. The marriage was an unhappy one, and the two parted. The decree of separation was granted while Verlaine was in prison at Mons after shooting that extraordinary person Arthur Rimbaud in the arm while they were in a drunken dispute at Brussels in 1873.

Paul Verlaine (1844–96) often referred tenderly to his "Bonne Chanson." Thus in his lecture delivered at London, Oxford University, and Manchester in 1893, he said, after a reference to "Fêtes Galantes": "A quite other music is heard in 'La Bonne Chanson,' really a wedding present, literally speaking, for the tiny volume appeared on the occasion of a marriage which was going to take place, and which took place in 1870. The author values it as perhaps the most *natural* of his works. Indeed, it was *Art,* violent or delicate, which had affected to reign almost exclusively, in his former works, and it was only from then that it was possible to trace in him tone and simple views concerning nature, physical and moral. . . . Life had its way, and distress soon came, not without his own fault, to the household of the poet, who suddenly threw up everything, and went wandering in search of unsatisfying distractions." (Translation by Arthur Symons, *The Savoy,* London, April, 1896.)

In his "Confessions," Verlaine wrote: "This 'Bonne Chanson,' so sincere; thought so amiably, sweetly, purely; written so simply."

Verlaine has described his sweetheart Mathilde Mauté, the half-sister of Charles de Sivry, a conductor and composer, who died in 1900:—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She came to the little room in the Rue Nicolet to see her brother, and, as she was about to leave, Sivry said: "Stop a minute. This is a poet, Verlaine, you know him well." "Oh! I am very fond of poets. My brother has often spoken to me about you, and has read some of your verses, which are, perhaps, too hard for me, but they please me nevertheless."

In love with Mathilde, Verlaine wrote at Paris and at Arras, "La Bonne Chanson." The volume was published in 1870. The war had broken out. Victor Hugo compared the volume to "a flower in a shell." Verlaine has told the story of the betrothal, marriage, divorce in his charmingly naïve "Confessions" (chapters iv.-xvi.). It is a singular tale of affection, in which he alternately blames and justifies himself. Let us state merely the facts as told by several, among them Charles Donos, in "Verlaine Intime."

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cree of August, 1870, which called to arms the unmarried of 1844, 1845, hastened the ceremony. Louise Michel, who had taught Mathilde, was at the church service. Verlaine did not take advantage of his marriage: he enlisted in the National Guard, and soon began to indulge in his besetting sin,—drunkenness. There were bitter words and reconciliations. Once, when he suffered military imprisonment, Mathilde rushed to see him with a meat pie made by her. On his return she asked him how he liked it. "Delicious!" "Yes," she answered, "I have always heard that a rat was really most excellent eating." In those days horse flesh was a luxury. Again there were cruel quarrels. Verlaine himself wrote: "The Commune, when it was supremely horrible, drew me for too short a time from this infernal existence." For Verlaine, through friendship, joined the Communists. He was made director of the Press Bureau. To his honor, he prevented a scheme for the destruction of Notre Dame. In the fall of 1871 husband and wife were again in Paris after a summer spent in the country. Mathilde was furiously jealous, especially of Arthur Rimbaud, the extraordinary poet, then sixteen years old, "with the perfectly oval face of an angel in exile." We need not read too closely this chapter. Verlaine himself declares that his wife was brutally unjust. They that wish to study the problem may consult with profit Paterne Berrichon's "La Vie de Jean Arthur Rimbaud" (Paris, 1898). The two poets were in Brussels in July, 1873. Verlaine, drunk with absinthe, disputed with Rimbaud in the street. In the course of his argument he shot him in the arm. Verlaine was sentenced to prison for two years at Mons. He has described his life there in "Mes Prisons." He had so much spare time that he read in English all of Shakespeare. One day the superintendent of the jail brought him the news that the Tribunal of the Seine had granted a separation between him and his wife. Verlaine immediately sent for the chaplain, and turned toward repentance. Thereafter his life was one strange,

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incredible antithesis. His verses were the passionate outpourings of a devout soul, mystical in adoration, heartrending in mourning over sins; again they were earthly, sensual, occasionally pornographic. He was again in prison; he went from hospital to hospital. By Mathilde he had a son, Georges, to whom he addressed the final poem in "Amour." The poet mourns the fact that he is not allowed to see this son, who is far away; and he then sends him, as from his death-bed, these words: "Fear God, hate no one, bear well your name." Yet Verlaine complained bitterly that he had not been able to bring up Georges as a waiter in a café, where he would have acquired a knowledge of the world and grown rich.

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGUE" . . . . . CLAUDE ACHILLE DEBUSSY*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron † at the Paris Conservatory,

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

† Rose Lucile Caron was born Meunicz, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883–84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100

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June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a pianoforte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

RECITATIVE.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît. . . .
Je viens chercher la grève solitaire. . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.

francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünehilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII.," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammbô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performance in Paris of "Salammbô," "Djelma," "Die Walkyrie" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammbô at the Opéra, Paris, June 12, 1908.

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Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Echangeait leurs chastes amours.
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants.
Ils voient couler les ans
Sans regret comme sans tristesse
Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore didst thou leave me?
On my heart thou art graven;
I sorrow for thee.

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Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our King,
To God the Lord who giveth all.

Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years!*

Andante non troppo, D major, 3-4. The accompaniment is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, harp, and strings.

This recitative and air were sung by Mme. Jeanne Jomelli at concerts of the Boston Symphony Orchestra in Boston on December 31, 1910; Miss Maggie Teyte on January 25, 1913; Mme. Melba on December 28, 1917.

* I do not know the name of the translator.—P. H.

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"Les Éolides" ("The Aeolidae"), Symphonic Poem. César Franck

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père" Franck, as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. There was a second performance by the same orchestra, December 20, 1902, Mr. Gericke conductor; a third on October 18, 1913, Dr. Muck conductor.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while towards the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived. The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, cymbal (struck with a kettledrum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that

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time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

THE ÆOLIDÆ.

(TRANSLATION BY W. F. APTHORP.)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fairy head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephryos, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gifts of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

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Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

*
* *

"Aeólos" primarily means easily turning, quickly moving, hence (metaphorically) changeful, shifting, varied; and the Greek adjective might with peculiar propriety be applied to Franck's chief theme, but Leconte de Lisle's poem refers directly to the daughters of Æolus, the god of the winds, who are singularly ignored by the majority of writers on Grecian mythology. Even among the ancients there was dispute as to the character of the father himself. The opinion of many was summed up by the Reverend Joseph Spence in his "Polymetis; or, an Enquiry concerning the Agreement between the Works of the Roman Poets, and the Remains of the Antient Artists: being an Attempt to illustrate them mutually from one another" (London, 1747): "Æolus, I have never yet met with; either

* I make a desperate guess at this translation. I can find the word *égile* in no French dictionary; neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskell Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus;
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:—

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.—P. H.

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in any gem, medal, picture, or releivo, of the antients. The poets you know"—Ovid, Virgil, Valerius Flaccus, Juvenal—"describe him as of an angry temper, and rough look; setting in the midst of a vast cave: with his subjects fettered, or chained down, round about him. Virgil, and Valerius Flaccus after him, give a picture of Æolus letting the Winds out of this their prison; to direct the storms, that are so particularly described by both of these poets. By their joint account of him, he seems to be the most of a tyrant, of any of the gods; or (to use a word that with the old Romans was but a little softer) the fittest king, for such unruly subjects."

Compare with this account the more genial description given by Ulysses to King Alcinous: "And we arrived at the Æolian island, and here dwelt Æolus, son of Hippotas, dear to the immortal gods, in a floating island; but around the whole of it there is a brazen wall, not to be broken; and a smooth rock runs up it; and twelve children of him are born in his palace; six daughters, and six sons in full vigor. There he gave his daughters to be wives to his sons. They always banquet near their dear father and their good mother; and near them lie many dainties. And the sweet-odoured dwelling sounds around the hall during the days.* Here Ulysses tarried a whole month, and when he would leave, Æolus bound for him in the bladder of a nine year old ox the ways of the blustering winds."

Parthenius of Nicæa, a prolific poet, in one of his thirty-six love stories that have escaped the huge dust-bin of Time, tells how Ulysses was hospitably entertained by Æolus on the island of

* "To the Æolian island we attain'd,
That swum about still on the sea, where reign'd
The God-lov'd Æolus Hippotades.
A wall of steel it had; and in the seas
A wave-beat-smooth rock moved about the wall.
Twelve children in his house imperial
Were born to him; of which six daughters were,
And six were sons, that youth's sweet flower did bear.
His daughters to his sons he gave as wives;
Who spent in feastful comforts all their lives,
Close seated by their sire and his grave spouse.
Past number were the dishes that the house
Made ever savour; and still full the hall
As long as day shined."—*George Chapman.*

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Meligunis, now Lipara, who kept him long for the sake of talking about the Trojan War and the dispersion of the Grecian fleet by the tempest. Nor was this sojourn unpleasant to Ulysses, for a daughter of Æolus, named Polymele, fell into passionate love of him. After the wily adventurer had left the island, Polymele did nothing but weep and continually hold in her hands and kiss some presents that Ulysses had given her out of the spoils of Troy. Æolus found out the reason of her sorrow, and, wroth, hated Ulysses, against whom he loosed fearful storms; and he would have punished Polymele severely, had not one of his sons, Diores, begged her hand in marriage, at which he was appeased, and he granted his son's wish.

Jeremy Collier in his biographical sketch of Æolus makes no mention of sons or daughters: "Æolus, a king of the seven islands betwixt Italy and Sicily called Æoliæ, very Hospitable, he taught his People to use Sails, and by observing the Fire or Smoak of Strongyle (Stromboli) could predict how the Winds would blow, whence the Poets call'd him the God of the Winds. He was also a skilful Astrologer, which contributed to this Fiction. There were Three of this Name."

"Daphnis et Chloé"—Ballet in One Act—Orchestral Fragments, First Series: "Nocturne," "Interlude," "Warlike Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living in Paris.)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911. The ballet was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis; Miss Karsavina, Chloé. Bolm and Cechetti also took leading parts. The conductors of the season, May and June, were Messrs. Monteux and Ingelbrecht.

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The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière"—was performed at a Châtelet concert conducted by Gabriel Pierné, April 2, 1911. This Suite was performed at a concert of the Symphony Society of New York, Walter Damrosch conductor, October 22, 1915.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra, December 14, 1917; the second was on January 4, 1918.

Mr. Copeland played "Danse de Daphnis" at his piano recital in Jordan Hall, November 21, 1917.

The argument of the first series is as follows:—

A little flame suddenly burns on the head of one of the statues. The nymph comes to life and leaves her pedestal. Others descend, come together, and begin a slow and mysterious dance. They see Daphnis, bend over her and dry her tears. Reanimating her and leading her to the rock, they invoke the god Pan. Little by little the form of the god assumes definite shape. Daphnis kneels in supplication. All is dark. Behind the scenes voices are heard, far off at first. And now there is a dim light. The pirates' camp is disclosed. There is a bold coast. The sea is in the background, with rocks to the right and left. A trireme is near the shore. Cypresses are here and there. The pirates, laden with booty, run to and fro. Torches are brought in which at last throw a strong light on the stage.

The score calls for these instruments: piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, three bassoons, double bassoon, four horns, four trum-

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The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin,* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-Midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

Erratum: For "Le Péri" on the title page and page 30 of the Programme Book of October 25, 26, 1918, read "La Péri." According to the French, "Péri" is masculine or feminine, but the Péri of Dukas happens to be a woman.

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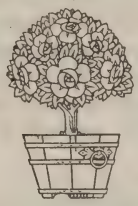

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Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Saint-Saëns . . "La Jeunesse d'Hercule" ("The Youth of Hercules"), Symphonic Poem No. 4, Op. 50

Rimsky-Korsakoff . . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

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Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

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These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte", and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no

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love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

*
* *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme.

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Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by

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full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two obbes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

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Henri Benjamin Rabaud was born in Paris, November 10, 1873. He is the son of Hippolyte François Rabaud (1839–1900), who was awarded the first prize for violoncello playing at the Paris Conservatory in 1861. He was a member of the Opéra orchestra (1859–89) and for many years solo violoncellist of the Conservatory orchestra. Professor of the violoncello at the Conservatory (1886–1900), he had distinguished pupils, among them Mr. Joseph Malkin of the Boston Symphony Orchestra. Mr. Henri Ribaud's grandfather on his mother's side was the celebrated flutist Vincent Joseph Dorus, born Vansteenkiste (1812–96). He is therefore a grand-nephew of the singer Julie Aimée Josèphe Dorus-Gras (1804–96). Flutist and singer were born at Valenciennes.

Mr. Rabaud studied composition with Massenet at the Paris Conservatory, where in 1894 he was awarded the first grand *prix de Rome*. After four years at the Villa Médicis he organized and directed with Max d'Ollone * orchestral concerts in Rome (1898) and in Vienna (1899) for the purpose of introducing in those cities compositions of contemporaneous French musicians.

As conductor at the Opéra, Paris, Mr. Rabaud made his first appearance on February 1, 1908. The opera was "Lohengrin." Among the operas he conducted that year were: "Tristan and Isolde," "Thaïs," and "Tannhäuser." In 1908 he also conducted a Lamoureux concert (February 23). On January 3, 1914, he was appointed first conductor of the Opéra in place of Paul Vidal. The war broke out. In 1914–15, he was one of the conductors of the Conservatory Orchestra concerts then given at the Sorbonne. On May 2, 1915, "Mârouf," revived at the Opéra-Comique was conducted by the composer.

On June 30, 1914, the Minister of Fine Arts attending a performance of "Mârouf" announced that Mr. Rabaud had been made Chevalier de la Légion d'Honneur. "All applauded this honor spontaneously awarded a true although very modest artist, a musician

* Maximilien Paul Marie Félix d'Ollone, born at Besançon, June 13, 1875, studied at the Paris Conservatory, where he was awarded the first grand *prix de Rome* in 1897, pupil of Massenet and Lenepveu. Among his works are "Vision de Dante" (1898), "Jeanne d'Arc à Domrémy," "Terre promise" (1903); "Dans la Cathédrale," orchestra and chorus (1905); "Le Ménétrier," for solo violin and orchestra (1911); Fantasie for pianoforte and orchestra; "Bacchus mystifié"; Scènes païennes for violin and pianoforte; pianoforte pieces, songs, and these operas: "Le Rétour," lyric drama in two acts, produced at Angers, 1912 or 1913; "Les Amantes de Rimini"—third act performed at the Opéra, Paris, 1916 (Mlle. Gall and the tenor Laffite); "Jean," not yet produced. At present Mr. d'Ollone is in the service of France in Switzerland.

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The catalogue of his works is as follows:—

OPERAS AND STAGE MUSIC: "La Fille de Roland," musical tragedy in four acts. Libretto based by Paul Ferrier on the tragedy of the same name by Henri de Bornier.* Opéra-Comique, Paris, March 16, 1904. Gérald, L. Beyle; Le Comte Amaury, H. Dufranne; Charlemagne, Vieuille; Ragenhardt, Sizes; Le duc Nayme, Allard; Radbert, Huberdeau; Hardré, Vignie; Berthe, Mme. Marguerite Carré; Théobald, Miss Dusnesnil; Geoffroy, Mme. Muratore. André Messager conducted. There were ten performances at the Opéra-Comique that year.

"Mârouf, Savetier du Caire," opéra-comique in five acts. Libretto by Lucien Népoty, based on a tale in "The Thousand Nights and a Night," according to the translation into French by Dr. Mardrus. Opéra-Comique, Paris, May 15, 1914. La Princesse Saamcheddine, Miss Davelli; Fattoumah la Calamiteuse, Miss Tiphaine; Mârouf, Jean Périer; Le Sultan du Khaitan, Vieuille; Le Vizir, Delvoye; Ali, Vigneau; Le Fellah, Mesmaecker; Le Patissier Ahmad, Azéma; 1er marchand, Cazeneuve; 2e marchand, Audouin; Le Kâdi, Payan; Le Chef des Marins et un muezzin, de Creus; Un mamelouk, Reymond; Un muezzin, Thibaud; Un mamelouk, Brun; Un homme de police, Deloger; Un homme de police, Corbière. Franz Ruhlmann conducted. This opera was produced at the Metropolitan Opera House, New York, on December 19, 1917. La Princesse, Frances Alda; Fattoumah, Kathleen Howard; Mârouf, Giuseppe de Luca; Le Sultan, Léon Rothier; Le Vizir, Andres de Segurola; Ali, Thomas Chalmers; Le Kâdi, Giulio Rossi; Le Patissier, Robert Leonard; Le Fellah, 1er marchand, Un Anier, Pietro Audisio; Un muezzin, Angelo Bada; Le Chef des Marins, Albert Reiss; Un muezzin, Max Bloch; 2e marchand, Pompilio Malatesta. Conductor, Pierre Monteux.

Music for "Le Marchand de Venise" (Shakespeare), Théâtre Antoine, Paris, 1916. Mr. Rabaud adapted English music of the sixteenth century and endeavored to preserve the ancient style.

Music for "Antoine et Cléopâtre" (Shakespeare), Théâtre Antoine, Paris, 1917.

ORCHESTRAL: Symphony No. 1, D minor, Concert d'Harcourt, Paris, No-

* This tragedy was produced at The Comédie Française, Paris, February 15, 1875. Sarah Bernhardt took the part of Berthe; Miss Martin that of Théobald; Maubant, Charlemagne; Mounet-Sully, Gérald; Chéry, Radbert; Laroche, Ragenhardt; Dupont-Vernon, Amaury; Martel, Nayme; Charpentier, Geoffrey; Joliet, Hardré; Villain, Noéthold; Richard, Richard.

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vember 3, 1895. This symphony was composed while Mr. Rabaud was still a pupil of the Conservatory.

Symphony No. 2, E minor, Concert Colonne, Paris, November 12, 1899. The composer conducted. Mr. Rabaud was awarded the *Prix Monbinne* for this symphony. His friend Max d'Ollone was also awarded the prize at the same time for his "Vision de Dante." Charpentier's "Louise" urged in competition failed to receive the requisite number of votes.

"La Procession Nocturne," symphonic poem (after Lenau), Concert Colonne, Paris, January 15, 1899.

Divertissement sur les Chansons Russes, Concert Colonne, Paris, January 13, 1901.

Eglogue: Poème Virgilien (with reference to the first Bucolic). Concert Lamoureux, Paris, November 2, 1902.

Mr. Rabaud has arranged a Concert Suite from his music for "The Merchant of Venice."

He orchestrated "Dolly," six pianoforte pieces for four hands by Gabriel Fauré (composed by Fauré in 1893–96), Nancy, February 9, 1908.

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CHORAL, etc.: "Daphné," the cantata which won Mr. Rabaud the *prix de Rome*. Poem by Charles Raffalli. First performance June 22, 1894, at the Conservatory; second at the Institute, June 23, 1894. Singers: Mme. Carrère; Messrs. Vaguet and Douaillier.

"Job," oratorio for solo voices, chorus and orchestra. Mr. Rabaud's *envoi de Rome*. Book by Charles Raffalli and Henri de Gorsse. Performed at the Conservatory for the sitting of the Academy of Fine Arts, 1900.

Deuxième Poème Lyrique sur le Livre de Job, for baritone and orchestra, Concert Colonne, December 3, 1905. Text taken from Renan's translation. Hector Dufranne, baritone.

Fourth Psalm for solo voices, chorus, and orchestra, 1901. Performed at a concert of the Société Guillot de Sainbris, Paris.

"Hymne à la France Eternelle" (Victor Hugo), for tenor solo, chorus, and orchestra. Opéra-Comique, December, 1916, at a performance "Théâtre aux Armées."

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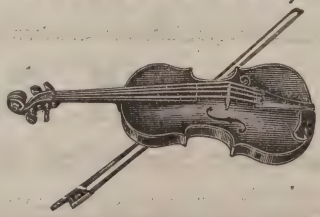

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Divertissement sur des Chansons Russes. Orchestral Club, Mr. Longy conductor, April 1, 1902.

"La Procession Nocturne." Orchestral Club, Mr. Longy conductor, January 7, 1903. Concert of the New England Conservatory of Music orchestra, November 19, 1909, Mr. Chadwick conductor.

"Eglogue." Orchestral Club, Mr. Longy conductor, January 5, 1904.

Symphony No. 2. Mrs. R. J. Hall's orchestral concert, Mr. Longy conductor, January 21, 1908.

Symphonic Poem No. 4, "The Youth of Hercules," Op. 50.

Camille Saint-Saëns

(Born in Paris on October 9, 1835; still living in Paris.)

Saint-Saëns's symphonic poem, "La Jeunesse d'Hercule," was performed for the first time at a Châtelet concert in Paris, January 28, 1877. The first performance in Boston was at a concert of Theodore Thomas's orchestra in Music Hall on November 14, 1877. The work has been performed here at concerts of the Boston Symphony Orchestra, October 20, 1883, February 7, 1891, April 20, 1895, April 6, 1901, April 8, 1905.

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The work begins with a short Andante sostenuto, E-flat major, 4-4. Muted violins give out recitative-like phrases, which are interrupted by sighs in the wood-wind and end in gentle harmonies in the strings and wind instruments. A roll on the kettledrums leads to an Allegro moderato, E-flat major, 4-4, in which the now unmuted strings play the first theme in full harmony, the theme of Virtue, which bears a slight resemblance to the preceding violin phrases. This theme is developed and leads to an expressive subsidiary melody, played by the violins over a syncopated bass. "This melody seems almost like a rhythmic variation of the first theme." This is de-

* Marie Eugène Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck prompted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault. In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the Lower Pyrenees. He is now living in Switzerland. His chief works are a symphonic poem, "Lenore" (composed in 1874–75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony concert, December 5, 1896), an orchestral suite, a violoncello sonata (destroyed), a set of waltzes for orchestra (1874) "Aux Étoiles," nocturne for orchestra (1910, performed at a Lamoureux concert, February 26, 1911), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874–78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.

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veloped until it runs into passage-work, and fades away in soft harmonies. There is now a modulation to D major with oboe hints of a new theme. This songful new theme appears in E major, sung by flute and clarinet, then by the first violins over a tremolo of the other strings (muted), and then against wood-wind triplets and chords for the harp. The horn has the last of the melody.

Allegro in E major, 2-2. The music of Pleasure begins with bits of a Bacchanalian tune played by flutes. This theme is developed at length, first in the wood-wind, then in the strings in octaves against trills in the wood-wind, and then by a constantly increasing orchestra until the climax is reached. There is a gradual diminuendo. Recitatives for strings, horns, and other wind instruments lead to the return of the theme of Virtue, Andante sostenuto, E-flat major. This is developed much as before, although the development is somewhat more extended. Forcible declamatory passages in strings and wind are followed by the theme, sung softly, at first by the clarinet, to which the oboe is afterwards added. The development at last reaches a stormy climax, when the second theme returns in E major with a different rhythm, in wood-wind instruments against harp arpeggios and sustained harmonies in clarinets, bassoons, and horns. The themes vie with each other. The first theme triumphs in a maestoso movement, E-flat major, 4-4, with the full strength of the orchestra.

*
* *

The prefatory note of Saint-Saëns was taken from "Hercules between Vice and Virtue," an allegory by Prodicus of Cea or Cos. (There is dispute as to his birthplace: see note A to the article "Prodicus" in Bayle's Dictionary.) As quoted by Xenophon in his "Memorabilia" and put by him into the mouth of Socrates encouraging Aristippus to study wisdom, the apologue or declamation is about as follows: When Hercules left his infancy and entered into his youth,—the age when a man begins to decide things for himself,—he went to sit down and meditate in a lonely place. There two women of superhuman shape appeared to him. One was clothed

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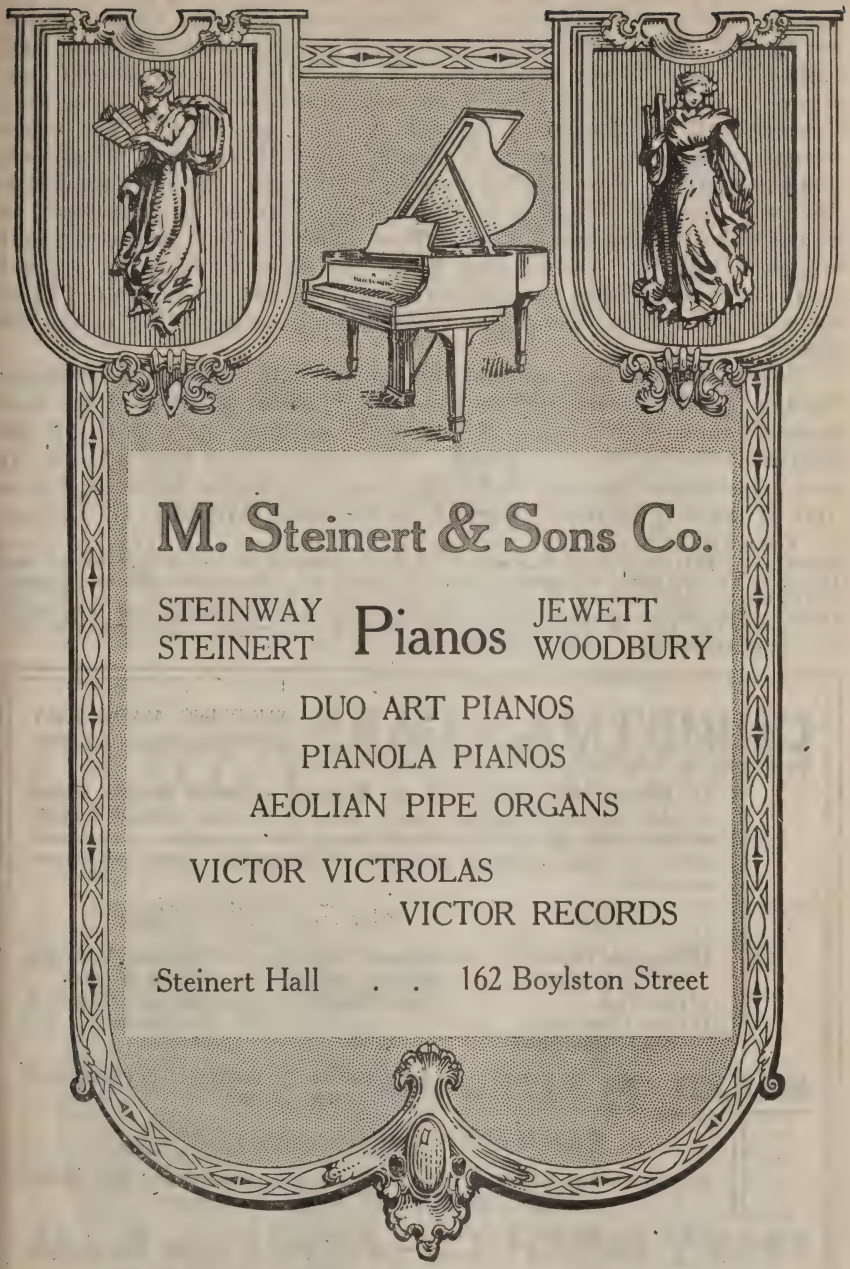
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in white. To her had Nature given rare purity of form and color; her eyes were charged with modesty. The face and the body of the other were painted, to make her seem more white and red than she was by nature, and she wore a transparent garment that revealed her body.* She looked at Hercules and also looked around her and looked to see if others were regarding her, for she eyed herself constantly. Hercules asked her name, and she answered: "Those that love me call me Pleasure; my enemies call me Vice." The other woman, interrogated in turn, spoke very differently: "Hercules, you must pursue the path I show you. You will hear only the truth from my mouth. All that is beautiful and honest in this world is at the price of assiduous work. Those whom I love awake without regret or remorse; young, they know the pleasure of being praised by the old; when they are old, they enjoy the respect of youth; their memory lives after them, and their name goes sounding down the ages."

This story has been quoted by many, as by Cicero, Quintilian: Lucian based his "Dream" on the legend; Saint Basil used the apologue to show that a pagan writer could unconsciously work for the righteousness of the Christian. The subject has been chosen by many painters—Rubens (who represents Hercules between Venus and Minerva), Battoni, Gerard de Lairesse, Poussin, G. Crayer,

* This allusion might lead one to think that Prodicus was born on Cos, for it was a woman of that island, one Pamphila, "and surely she is not to be defrauded," says Pliny, "of her due honor and praise," who first found out "the fine silk tiffany, sarcanet, and cypress, which instead of apparel to cover and hide shew women naked through them." This silk of Cos is frequently alluded to by ancient writers, and even moved the erudite Mr. John F. Rowbotham to the liveliest admiration.—(Rowbotham's "History of Music," Vol. II. p. 351, London, 1886.)

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Annibal Carreche, and others. Some are of the opinion that this story was told by Prodicus in his life of Hercules; others, that it was in a book entitled "The Hours," a collection of moral sayings for old and young. It is an ironical fact that Prodicus, like Socrates, was put to death by the Athenians as one that corrupted their youth by inculcating profaneness, and Aristophanes said of one of his characters: "This man has been spoiled by books, by Prodicus, or the conversation of great talkers."

Surely Hercules departed from the straight and narrow path, and Saint-Saëns himself represented him in his third symphonic poem, "Omphale's Spinning-wheel," Op. 31 (composed in 1871), as the slave of the Lydian queen. Certain ancient writers insisted that Hercules thus obeyed an oracle and expiated his murder of Iphitus. But poets, satirists, and gossipers of antiquity were not so much interested in the brave deeds done in Omphale's country as in showing the hero subjugated by a woman. Thus Propertius (III. 11) sings of Omphale, "this young Lydian woman," who saw "the fame of her charms, bathed so often in Lydian streams, reach such a height that the strong hand which planted the pillars of the world did not disdain to spin his task at the knees of the fair one."

Of late years Hercules has not been fortunate in the hands of French librettists. In "Astarte," an opera in four acts, text by Louis de Gramont, music by Xavier Leroux (1863–), produced at the Opéra, Paris, February 15, 1901, Hercules with a band of followers invades Lydia to convert Omphale, a worshipper of the goddess Astarte, whose altar is at Lesbos. He and his men fall madly in

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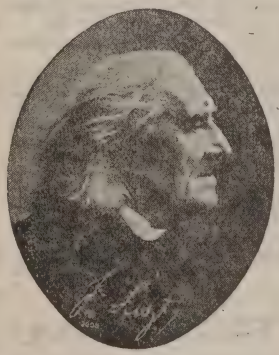
love with the queen and her attendants. He abjures his own faith, grovels at her feet, and—of all things in the world—would fain marry her. Omphale is flattered by Hercules' devotion; but the High Priest of Astarte tells her that the day she becomes the wife of the hero, that day he must die. A stranger is announced: 'tis young Iole, who brings the shirt given by Nessus to Deianeira,* the wife of Hercules: "If your spouse should ever be faithless," said the dying centaur, "give him this shirt stained by my blood." Omphale finds here a means of saving the hero from the prophesied death. Hercules dons the shirt, and, as in the old legend, is destroyed, and the flames seize the palace. Omphale starts immediately for Lesbos, repentant of her passing treachery towards the goddess.

In 1901 "Les Travaux d'Hercule," an opéra-bouffe in three acts, text by G. de Caillavet and Robert de Flers, music by Claude Terrasse, was produced at Bouffes-Parisiens, March 16. Some years before, Mr. Edmond Pottier, an archæologist, startled the Institute by a paper in which he asserted that several of the labors of Hercules were performed by Theseus. But, centuries before him, Meglacides censured the poets who attributed to Hercules a strenuous life, and asserted that the hero was chiefly a glutton, who ate so greedily that his ears wagged,† a wine-bibber, an effeminate voluptuary.

The librettists of this opéra-bouffe ascribe the glory of the labors to Augeas. Hercules is a stupid, lazy, gluttonous fellow, a toss-pot,

* See Saint-Saëns's lyric tragedy in four acts, "Déjanire," libretto by Louis Gallet and Saint-Saëns, Monte Carlo, March, 1911. Déjanire, Mme. Litvinne; Iole, Mme. Dubel; Phénice, Mme. Bailac; Hercule, Muratore; Philoctète, Dangès. Léon Jehin conducted. This libretto as a play by Gallet with incidental music by Saint-Saëns was produced at Bèziers, Aug. 28, 1898. It was played at the Odéon, Paris, Nov. 11, 1898, when Dorival took the part of Hercule and Mme. Laparcerie that of Déjanire.

† So Crassot, the philosopher, could move his ears up and down without touching them. Saint Augustine knew a man who not only moved his ears at pleasure, but also his hair, without making the least motion either with his hands or head. Casaubon has a curious passage: "I have also been told by persons worthy of credit that the ears of a certain man of learning were plainly seen to move, when, travelling by the borders of Savoy, he found that he was in danger of being burnt alive by the magistrate, on its being reported that he was flying into Italy from Toulouse because he had perpetrated a heinous crime." Vesalius, the anatomist, saw in Padua two men whose ears thus moved, and he explained the cause. Furthermore, Procopius likened the Emperor Justinian to an ass, "not only on account of his dulness and stupidity, but likewise because of his self-moving ears."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and a braggart. He is married to Omphale, who is discontented, for she knows too well that he is not heroic in mind or body. He swaggers about, wears the skin of the Nemean lion, which he did not kill, brandishes his club; but he is pigeon-galled, frightened nearly to death, if there is any thought of personal risk. Still every one is afraid of him, even the women; and this makes Omphale smile sardonically. An oracle has foretold his extraordinary labors, and, while he is nerving himself to begin his glorious career, all tremble at his approach, and adore him; but his worshippers finally wonder when he will make his start.

Omphale tries to console herself at first with Orpheus, a literary gentleman of the town; but he is shy,—here enters improbability,—and he thinks more of authors' readings and of publishers than of the woman who would gladly be his Muse. Then she looks towards Augeas, a man of wealth, who keeps race horses, and whose stables are known the country round. He had been proposed for membership in the Tyre Jockey Club, but Hercules, as Chairman of the Elections Committee, had used his influence against him, and Augeas had been blackballed. The offended Augeas, *"un sportsman bien connu,"* walks up to Hercules in the street, and slaps his face. The hero submits to the insult, which was witnessed by many, and declines to take any notice of such a low person.

Omphale, rejoiced to find a man of action, elopes with Augeas, who leaves a letter addressed to Hercules: "I am taking away your wife, your club, and your lion-skin; if you are bored, clean my stables." And Hercules does clean them. He gets rid of all the horses that are unsound in wind or limb.

Augeas leads Omphale through her husband's gardens. Frightful roars as of wild beasts are heard. Orpheus, regretful of his shyness, hearing of the presence of mind of Augeas, prepared to kill himself, is about to be devoured by the animals of the Tyrian Zoo. His courage fails him, and, after he has opened the doors of the cages,

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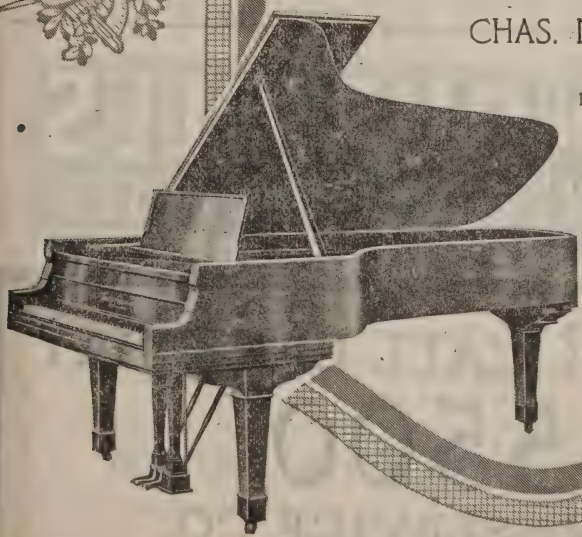

he runs away. Augeas and Omphale are now surrounded by all sorts of monsters,—the Lernean hydra, the Erymanthian boar, etc.; but Augeas, with one arm about the sumptuous woman's waist, bashes each beast with the celebrated club, while the Tyrians on the battlements hurrah wildly for Hercules, for they see the lion-skin and the club, and it must be Hercules: did not the oracle foretell these deeds?

The lovers wander, and, wherever they go, it is the same story. Augeas performs the labor, and Hercules gains the credit. Omphale is not pleased. It is not enough that she knows the true hero; she prefers to be associated with the popular hero, to share in his triumph. Augeas, in hope to retain her love, bores her by recounting the story of his labors; but she asks: "What good to me or to you are these your deeds, while Hercules keeps gaining the honor?" And Omphale goes back to Hercules, who at last performs a surprising feat that brings reconciliation.

But there were many Hercules known to the ancients. The most ancient nations had their own, and some think that the Grecian was the most modern. This may explain the liberties taken with the hero's character.

CAPRICE ON SPANISH THEMES, OP. 34.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony concert, October

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

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31,* 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,† and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

It was played again at a Symphony concert, Mr. Fiedler conductor, January 1, 1910; at a Pension Fund concert of the Boston Symphony Orchestra, Dr. Muck conductor, November 16, 1913; at symphony concerts, Dr. Muck Conductor, March 28, 1914; December 31, 1915. It was performed at Sunday afternoon concerts at the Boston Opera House, Mr. Caplet conductor, December 1 and 22, 1912.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, begin-

* This date, given on the title-page of the score, is probably according to the Russian calendar.

† These words are italicized in the original letter.

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ning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado,* derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade,* which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for

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clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp,* and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara,* hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

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V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin *fidicinare,* to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The Fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: " 'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns.

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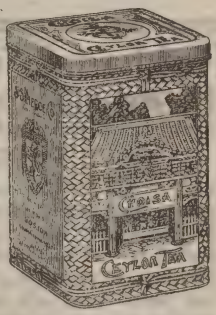

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Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*tanconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstacy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the Fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterwards became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas,* or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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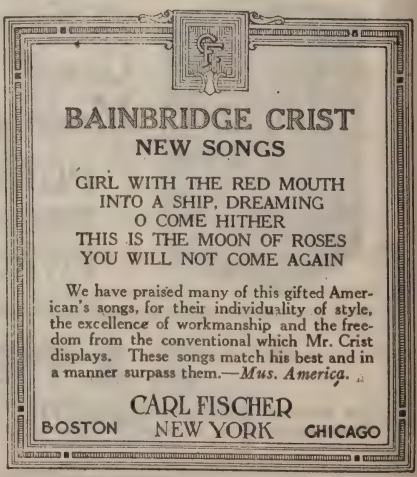

cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Certain Spanish Dances.

*(From Richard Ford's "Gatherings from Spain." *)*

Dancing at all is a novelty among Spanish ladies, which was introduced with the Bourbons. As among the Romans and Moors, it was before thought undignified. Performers were hired to amuse the inmates of the Christian harem; to mix and change hands with men was not to be thought of for an instant; and to this day few Spanish women shake hands with men—the shock is too electrical; they only give them with their hearts, and for good.

The lower classes, who are a trifle less particular, and among whom, by the blessing of Santiago, the foreign dancing-master is not abroad, adhere to the primitive steps and tunes of their Oriental forefathers. Their accompaniments are the "tabret and the harp";

* "Gatherings from Spain" was first published in London in 1846. The book contains portions of the first edition of Ford's "Handbook for Travellers in Spain" (1845), which had been cut down for the 1847 edition, together with new matter.—P. H.

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the guitar, the tambourine, and the castanet. The essence of these instruments is to give a noise on being beaten. Simple as it may seem to play on the latter, it is only attained by a quick ear and finger, and great practice; accordingly these delights of the people are always in their hands; practice makes perfect, and many a performer, dusky as a Moor, rivals Ethiopian "Bones" himself; they take to it before their alphabet, since the very urchins in the street begin to learn by snapping their fingers or clicking together two shells or bits of slate, to which they dance; in truth, next to noise, some capering seems essential, as the safety-valve exponents of what Cervantes describes, the "bounding of the soul, the bursting of laughter, the restlessness of the body, and the quicksilver of the five senses." It is the rude sport of people who dance from the necessity of motion, the relief of the young, the healthy, and the joyous, to whom life is of itself a blessing, and who, like skipping kids, thus give vent to their superabundant lightness of heart and limb. Sancho, a true Manchegan, after beholding the strange saltatory exhibitions of his master, in somewhat an incorrect ball costume, professes his ignorance of such elaborate dancing, but maintained that for a *zapateo,* a knocking of shoes, none could beat him. Unchanged as are the instruments, so are the dancing propensities of Spaniards. All night long, three thousand years ago, say the historians, did they dance and sing, or rather jump and *yell*, to these "*howl*-ings of Tarshish"; and, so far from its being a fatigue, they kept up the ball all night, by way of *resting.*

The Gallicians and Asturians retain among many of their aboriginal dances and tunes a wild Pyrrhic jumping, which, with their

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shillelah in hand, is like the Gaelic Ghillee Callum, and is the precise Iberian armed dance which Hannibal had performed at the impressive funeral of Gracchus. These quadrille figures are intricate and warlike, requiring, as was said of the Iberian performance, much leg-activity, for which the wiry, sinewy, active Spaniards are still remarkable. These are the *Morris* dances imported from Gallicia by our John of Gaunt, who supposed they were Moorish. The peasants still dance them in their best costumes, to the antique castanet, pipe, and tambourine. They are usually directed by a master of the ceremonies, or what is equivalent, a parti-colored fool, Μωρος; which may be the etymology of Morris.*

These *comparsas,* or national quadrilles, were the hearty welcome which the peasants were paid to give to the sons of Louis Philippe at Vitoria; such, too, as we have often beheld gratis, and performed by eight men, with castanets in their hands, and to the tune of a fife and drum, while a *Bastonero,* or leader of the band, clad in gaudy raiment like a pantaloon, directed the rustic ballet; around were grouped *payesas y aldeanas,* dressed in tight bodices, with *pañuelos* on their heads, their hair hanging down behind in *trenzas,* and their necks covered with blue and coral beads; the men bound up their long locks with red handkerchiefs, and danced in their shirts, the sleeves of which were puckered up with bows of different-colored ribands, crosses also over the back and breast, and mixed with scapularies and small prints of saints; their drawers were white, and full as the *bragas* of the Valencians, like whom they wore *alpargatas,* or hemp sandals laced with blue strings; the figure of the dance was very intricate, consisting of much circling, turning, and jumping, and accompanied with loud cries of *viva!* at each change of evolution. These *comparsas* are undoubtedly a remnant of the original Iberian exhibitions, in which, as among the Spartans and wild Indians, even in relaxations a warlike principle was main-

* See Douce's "Illustrations of Shakespeare," Dissertation III., concerning the Morris dance and its etymology. Douce thinks this old English dance was imported from the French or the Flemings rather than brought home by John of Gaunt from Spain.—P. H.

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tained. The dancers beat time with their swords on their shields, and when one of their champions wished to show his contempt for the Romans, he executed before them a derisive pirouette. Was this remembered the other day at Vitoria?

But in Spain at every moment one retraces the steps of antiquity; thus still on the banks of the Bœtis may be seen those dancing-girls of profligate Gades,* which were exported to ancient Rome, with pickel tunnies, to the delight of wicked epicures and the honor of the good fathers of the early church, who compared them, and perhaps justly, to the capering performed by the daughter of Herodias. They were prohibited by Theodosius, because, according to St. Chrysostom, at such balls the devil never wanted a partner. The well-known statue at Naples called the Venere Callipige is the representation of Telethusa or some other Cadiz dancing-girl. Seville is now, in these matters, what Gades was; never there is wanting some venerable gipsy hag, who will get up a *funcion,* as these pretty proceedings are called, a word taken from the pontifical ceremonies; for Italy set the fashion to Spain once, as France does now. These festivals must be paid for, since the gitanesque race, according to Cervantes, were only sent into this world as "fishhooks for purses." The *callees*† when young are very pretty—then they have such wheedling ways, and traffic on such sure wants and wishes, since to Spanish men they prophesy gold, to women, husbands.

* The dancing-girls of Cadiz were famous—stern moralists might say infamous, in the great days of Rome. The satirists, Juvenal—

"Foristan expectes, ut Gaditana canoro
Incipiat prurire choro," etc. (XI. 162)—

and Martial (V. 78, I. 62, III. 63, VI. 71), described vividly their performances. Nor does the serious Mr. Rowbotham overlook these dancers in his pompous description of an orgie when Nero, emperor and artist, ruled:—

"And the banquet was held in the gardens of Sallust, and all the nobility of Rome were there. And the tables were laid under the trees, and twinkling lamps were hung above the banqueters; and from one end of the gardens came the roar of vast bands of music, while dancing-girls, in the lulls between the courses, came dancing down the files of tables in troops wrapped in thin gauze, and clattering their cracking castanets. And many of them were Spanish girls from Gades in Spain, who danced in line, rising and falling in waves of tremulous hips. And also Syrian dancing-girls, more wanton than these, half-naked, or entirely so; and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty."—"A History of Music," by John Frederick Rowbotham, Vol. III. pp. 80, 81 (London, 1887).—P. H.

† Prosper Merimée in "Carmen" notes that the Spanish gipsies frequently call themselves Calé, the blacks, they are so dark-skinned; but the German gypsies, although they understand the word, do not like to be called by it. They call themselves *Romané tchavé.*—P. H.

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Be that as it may, the scholar and classical commentator will every moment quote Martial, etc., when he beholds the unchanged balancing of hands, raised as if to catch showers of roses, the tapping of the feet, and the serpentine, quivering movements. A con-

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tagious excitement seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. The damsels, thus encouraged, continue in violent action until nature is all but exhausted; then aniseed brandy, wine, and *alpisteras* are handed about, and the fête, carried on to early dawn, often concludes in broken heads, which here are called "gipsy's fare." These dances appear to a stranger from the chilly North to be more marked by energy than by grace, nor have the legs less to do than the body, hips, and arms. The sight of this unchanged pastime of antiquity, which excites the Spaniards to frenzy, rather disgusts an English spectator, possibly from some national malorganization, for, as Molière says, "L'Angleterre a produit des grands hommes dans les sciences et les beaux arts, mais pas un grand danseur—allez lire l'histoire." However indecent these dances may be, yet the performers are inviolably chaste, and, as far as ungipsy guests are concerned, may be compared to iced punch at a rout; young girls go through them before the applauding eyes of their parents and brothers, who would resent to the death any attempt on their sisters' virtue.*

During the lucid intervals between the ballet and the brandy, *la caña,* the true Arabic *gaunia,* song, is administered as a soother by some hirsute artiste, without frills, studs, diamonds, or kid gloves, whose staves, sad and melancholy, always begin and end with an *ay!* a high-pitched sigh or cry.

* George Borrow gives similar evidence in "The Zingali," Vol. i., chapter vii. Mérimée was sceptical on this point.—P. H.

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Grieg . . . Concerto in A minor for Piano and Orchestra

Saint-Saëns . . . . . Symphony No. 3 (with Organ) in C minor

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Anselm Hüttenbrenner went back to his home about 1820, and it

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was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesselschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, towards the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swansong, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesselschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

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(First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.,* counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint."

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The Finale is a "March of Fate," described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in violoncellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote William Foster Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons

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of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the violoncellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by violoncellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the violoncellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

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Mme. Olga Samaroff (Mrs. Leopold Stokowski) was born at San Antonio, Tex., August 8, 1880. Her maiden name was Lucy Hickenlooper. As a child, she was taught the pianoforte by her grandmother and her mother. At the age of nine she studied with Constantin von Sternberg. In Paris she studied with Marmontel the elder and Widor. Entering the Paris Conservatory in 1895, she was for five years in the class of Delaborde. She took lessons of Ernest Hutcheson and Jedliczka in Berlin. Her first appearance with orchestra in public was in New York, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt, Saint-Saëns's violoncello sonata in C minor.

She has played in Boston at concerts of the Boston Symphony Orchestra:—

1906, April 21, Grieg's Concerto.
1907, February 9, Tschaikowsky's Concerto, B-flat minor.
1908, April 4, Liszt's Concerto, E-flat major.
1909, November 27, Rubinstein's Concerto, D minor, No. 4.

She took part in the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto, E-flat major), and at the concert in aid of the Pension Fund of the Boston Symphony Orchestra, November 20, 1909.

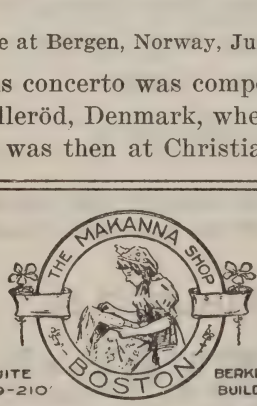
Mme. Samaroff has also been heard here in various recitals and concerts. Her last appearance in Boston was at a Kneisel Quartet concert, January 2, 1917 (César Franck's pianoforte quintet).

Concerto in A minor, for Pianoforte, Op. 16.

Edvard Hagerup Grieg

(Borne at Bergen, Norway, June 15, 1843; died at Bergen, September 4, 1907.)

This concerto was composed in the summer of 1868 in the village of Sölleröd, Denmark, where Grieg was spending his vacation. His home was then at Christiania, Norway, where he was conductor of



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the Philharmonic Society. He also taught. He had married his cousin, Nina Hagerup, in 1867, and, with her, given subscription concerts. According to Mr. Henry T. Finck, Grieg's life was then a burden, made so "by cabals which owed their existence partly to jealousy, partly to the energetic war he had been waging on amateurish mediocrity." His best friend, Halfdan Kjerulf, died in 1868. The next year Grieg's daughter died, only eighteen months old, the only child he ever had.

It has been said that Grieg dedicated the concerto to Rikard Nordraak,* a Norwegian composer whom he first met at Copenhagen in the winter of 1864. They founded there the short-lived Euterpe Society for the purpose of bringing out the works of young Scandinavian composers. It has also been said that Nordraak turned Grieg from following in the footsteps of Gade, who had followed in those of Mendelssohn; that he disclosed to him the treasure-house of folk-song and persuaded him that it was his duty to express in music the true national spirit and life. Now Nordraak died soon after he made Berlin his home, and the second edition of the concerto is dedicated to Edmund Neupert, a pianist, who, born at Christiania in 1842, died at New York in 1888.†

The first performance of the concerto took place at Copenhagen in 1869. Neupert was the pianist. The concerto was played from

* Nordraak, born at Christiania, June 12, 1842, died at Berlin, March 20, 1866. He was a pupil of Kullak and Kiel. He wrote music for his cousin Björnson's "Mary Stuart in Scotland" and "Sigurd Slembe," some pianoforte pieces—Valse Caprice, Scherzo, etc., and a dozen or more songs.

† Neupert, the son of a German music-teacher, studied at Kullak's Academy in Berlin (1858), where he afterwards taught, and also at Stern's Conservatory. In 1868 he was pianoforte teacher at the Copenhagen Conservatory, and a concert pianist of high reputation. He succeeded Nicolas Rubinstein as first pianoforte teacher at the Moscow Conservatory, in 1881. In 1883 he moved to New York. It is said that, prospering there at first, he passed his last years in poverty. He wrote technical studies of various sorts, also concert études for the pianoforte.

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manuscript. At Leipsic, on February 22, 1872, the concerto, announced as "new" and "in manuscript," was played by Erika Lie.* The music excited hostility. It was described as patchwork, scraps of Schumann and Chopin "Scandinavianized." The first performance in England was at the Crystal Palace, Edward Dannreuther, pianist, April 18, 1874. Louis Brassin played the concerto at Leipsic in 1876.

The concerto was played in Boston by F. Boscowitz at a Theodore Thomas concert, October 28, 1874. John S. Dwight then wrote: "Richly, in parts overpoweringly, accompanied by the modern, almost Wagnerian orchestration." The concerto was then described on the programme as "new," as it was when Mr. Boscowitz played it in New York at a New York symphony concert, Theodore Thomas conductor, November 7, 1874.

These pianists have chosen the concerto for concerts of the Boston Symphony Orchestra in Boston: William H. Sherwood, October 29, 1881; Fanny Bloomfield-Zeisler, December 2, 1899; Augusta Cottlow, March 29, 1902; Cornelius Rübner, March 25, 1905; Olga Samaroff, April 21, 1906; Katharine Goodson, January 19, 1907.

* Erika Lie (Mrs. Nissen), born at Kongsvinger, near Christiania, in 1845, was a pupil of Kjerulf and Theodor Kullak. She taught in the latter's Academy at Berlin and gave concerts in Germany, Denmark, and Sweden. In some manner she antagonized the music critics of Berlin so that they all agreed to ignore her concerts. She married in 1874, made her home at Christiania, where she taught until she died on October 27, 1903.

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On December 29, 1868, Liszt wrote at Rome a letter to Grieg: "I am very glad to tell you what pleasure it has given me to read your sonata (Op. 8). It bears testimony to a talent of vigorous, reflective, and inventive composition of excellent quality—which has only to follow its natural bent in order to rise to a high rank. I am pleased to think that in your own country you are meeting with the success and encouragement that you deserve: these will not be wanting elsewhere either; and if you come to Germany this winter I cordially invite you to stay a little at Weimar, in order that we may thoroughly get to know each other. Pray receive, sir, the assurance of my sentiments of esteem and very distinguished regard." This letter induced the Norwegian government to give Grieg a sum of money, so that he was able to go to Rome the next year to meet Liszt. Grieg left Christiania in October, 1869. His first meeting with Liszt was at the monastery near the Forum, the home of Liszt when he was in Rome. The second meeting soon afterwards was described by Grieg in a letter first published to the world in 1892 in a pamphlet issued in Bergen to celebrate his silver wedding. These letters are republished in Mr. Henry T. Finck's valuable and entertaining "Grieg and his Music" (2d ed., New York and London, 1909).

"I had fortunately just received the manuscript of my pianoforte concerto from Leipzig, and I took it with me. Beside myself there were present Winding, Sgambati and a German Lisztite, whose name I do not know, but who goes so far in the aping of his idol that he even wears the gown of an abbe; add to these a Chevalier de Concilium, and some young ladies of the kind that would like to eat Liszt, skin, hair and all, their adulation is simply comical. . . . Winding and I were very anxious to see if he would really play my concerto at sight. I, for my part, considered it impossible; not so Liszt. 'Will

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you play?' he asked, and I made haste to reply: 'No, I cannot' (you know I have never practised it). Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile, 'Very well, then, I will show you that I also cannot.' With that he began. I admit that he took the first part of the concerto too fast, and the beginning sounded helter-skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult part, best of all. His demeanor is worth any price to see. Not content with playing, he, at the same time, converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the Adagio, and still more in the finale, he reached a climax both as to his playing, and the praise he had to bestow.

"A really divine episode I must not forget. Toward the end of the finale the second theme is, as you may remember, repeated in a mighty fortissimo. In the very last measures, when in the first triplets the first tone is changed in the orchestra from G sharp to G, while the piano part, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and with big, theatric strides

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and arms uplifted walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question he stretched out his arms imperiously and exclaimed 'G, G, not G sharp! Splendid! That is the real Swedish Banko!' to which he added very softly, as in a parenthesis: 'Smetana* sent me a sample the other day.' He went back to the piano, repeated the whole strophe, and finished. In conclusion, he handed me the manuscript, and said in a peculiarly cordial tone: 'Fahren Sie fort; ich sage Ihnen, Sie haben das Zeug dazu, und—lassen Sie sich nicht abschrecken!' ('Keep steadily on; I tell you, you have the capability, and—do not let them intimidate you').

"This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times, when disappointment and bitterness are in store for me, I shall recall his words, and the remembrance of that hour will have a wonderful power to uphold me in days of adversity."

Mr. Frank van der Stucken, who met Grieg at Leipsic in 1878, says in his reminiscences of the composer published in Mr. Finck's volume: "While Liszt admitted the originality of the music, he suggested several alterations in the instrumentation. The composer, who at that time was rather doubtful about his orchestral knowledge, accepted these suggestions, and the score was published accordingly. But on this occasion Liszt had made the mistake of following his own fiery temperament, instead of considering Grieg's more idyllic nature, and so the scoring turned out to be too heavy for its poetical contents. Later on Grieg published a revised edition of the concerto, in which he partly reverted to his first simpler and

* Smetana went to Gothenburg, Sweden, in the fall of 1856. He settled there in 1857 as conductor of the Philharmonic Society, and remained there until May, 1861.—P. H.

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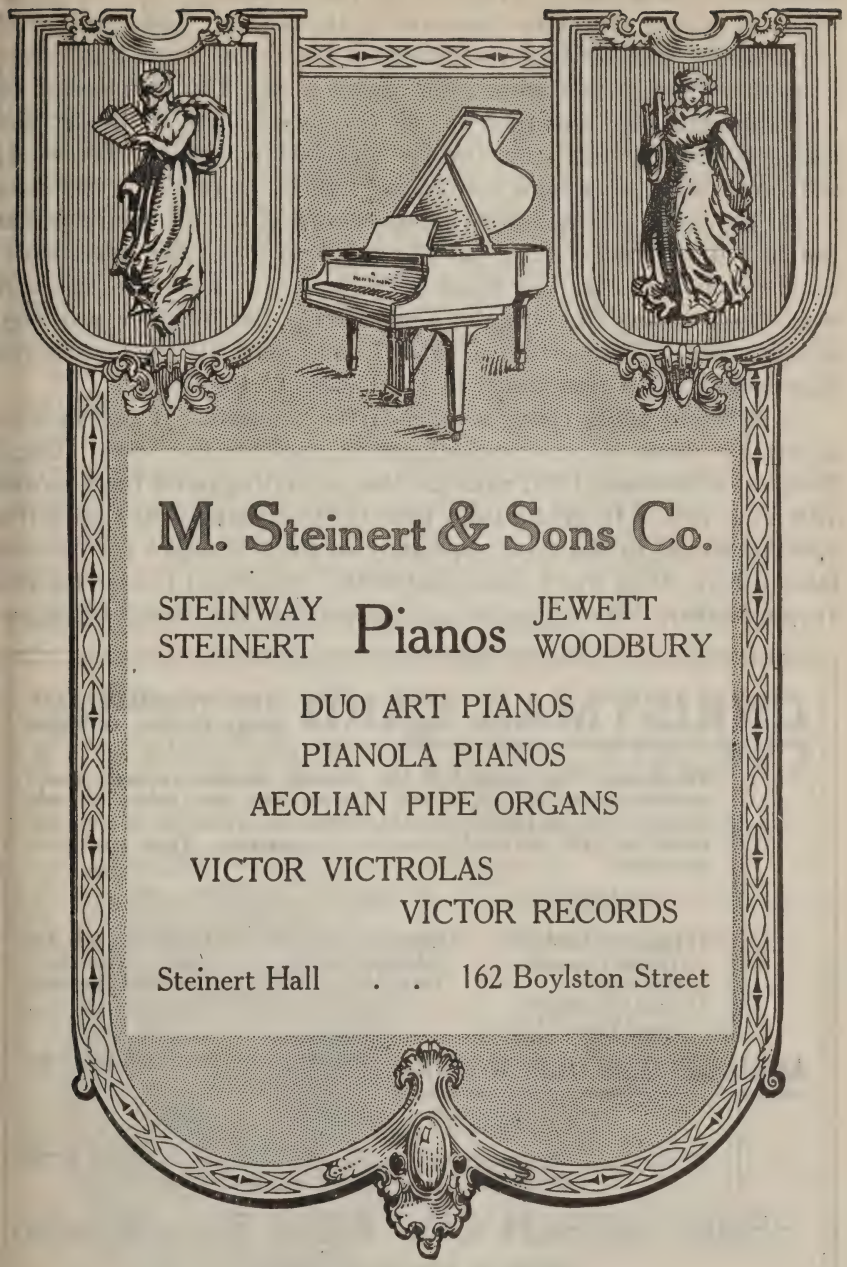
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more appropriate scoring. A single example shows plainly the difference of the two versions: the beautiful second theme of the first movement was given by Grieg to the violoncellos, quite in keeping with the tender cantabile character of the melody; Liszt suggested the trumpet, and at once introduced a theatrical tinge that never existed in Grieg's make-up. For many a day the manuscript of this concerto had remained in the hands of Carl Reinecke; for Grieg wanted to learn his former teacher's opinion of his work. After waiting in vain for a note on the subject, he called on Reinecke to get the score, and was received most cordially. The conversation touched all possible topics, but the concerto was *never mentioned.* So the Norwegian walked home with the score under his arm, and some fierce motive in his raging soul. Grieg, like Wagner, was very sensitive to adverse criticism, and I remember his highly colored expressions about some musical journalists of the day."

At different times Grieg retouched the concerto. A few months before his death he was rescoring it in part for the Leeds (Eng.) Festival of October, 1907, with the view of adding parts for a second pair of horns. (He made from time to time changes in the instrumentation and in the form, especially in the folk-dance for the last movement.) Grieg was to have played the concerto at Leeds. He died in September. The concerto was played by Mr. Percy Grainger.

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M. Closson stated in 1892 that Grieg had then worked for a long time on a new concerto dedicated to his friend and interpreter, Arthur de Greef.*

Even now there are conflicting opinions concerning the concerto. Ernest Closson, who wrote a biographical sketch of Grieg (1892), reckons it among his most important works. "Although conceived under the visible influence of Schumann, it remains exceedingly individual. . . . Each figure, each phrase, surrounded with complicated and accompanying figures, is in its proper place. There is an absence of the merely virtuoso passages with which pieces of this kind are usually loaded." Henry Maubel (Maurice Belval) in his appreciative "Préface à la Musique de Grieg" (1889) finds only the Elegiac Adagio interesting. Joséphin Peladan, the fantastical Sar of dark corners, who in 1892 declared Grieg to be "the greatest living composer" and therefore invited him to a soirée of the "Rose + Croix" "as one wholly worthy," accepted Grieg in bulk, as Victor Hugo accepted Shakespeare. But Maubel finds in Grieg's music chiefly these moods: deep, black sadness, as in "The Death of Aase"; tenderness passionately extended to a person or thing, as in elegiac melodies; occasionally serenity, smiling or already tainted with

* De Greef was born October 10, 1862, at Löwen. A pupil of Louis Brassin, he joined the faculty of the Brussels Conservatory in 1888.

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melancholy—see "Morning" in the First Suite from "Peer Gynt" and in the melody "The Princess." And Maubel finds these moods most fully depicted in the songs for the voice and in the orchestral music, "the instruments that are the most freely expressive."

***

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, bass tuba, kettledrums, and strings.

The first movement, Allegro molto moderato, A minor, 4-4, opens with a sustained pianissimo A in the brass, with a roll on the drums and a pizzicato note for the strings. The pianoforte has a short introductory passage. The first theme, in the nature of a march, is given out by wood-wind and horns; each phrase is answered by the strings. The second period of the theme, of a more song-like character, appears first in the wood-wind, then in the wood-wind and violins. The introductory orchestral ritornello is short. The pianoforte then develops fully the theme. Subsidiary themes are given to this instrument. The second, given out by the pianoforte and treated canonically by flute and clarinet in octaves, might be mistaken for the second theme, which comes later, also in C major, tempo lento, piu tranquillo, played by the trumpet over sustained harmonies in horns, trombones, and tuba; it is then taken up by the pianoforte and developed at length with gradually quicker pace. A pianissimo orchestral tutti ends the first part. There is no repetition, and the free fantasia is short. The third part begins with a return of the first theme in the tonic, played by the pianoforte, with answers from the strings. This third part is followed by a long cadenza for the pianoforte. A short coda, poco piu allegro, brings the close.

II. Adagio, D-flat major, 3-8. Muted strings announce the theme. The pianoforte has florid passages accompanied by sustained harmonies (strings). The theme returns, fortissimo, and is developed to the close of the movement, which is connected immediately with the next.

III. A rondo on five themes, A minor, Allegro moderato molto e marcato, 2-4. After preluding by clarinets and bassoons, the piano takes up the first theme of Scandinavian character and de-

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velops it. A tutti passage follows. The second theme, also in the tonic, is brilliant passage-work for the pianoforte, but it closes with more cantabile phrases. The third, in lively march rhythm, C major, is played first by the pianoforte with orchestral accompaniment, and developed by the orchestra against arpeggios. There is a fortissimo tutti in the rhythm of the first theme. Another theme is given out by pianoforte and orchestra. The fifth, F major, is played by flute and clarinet over an accompaniment for strings, and then developed by the pianoforte over a bass in the violoncellos. The second part is much like the first, but the third theme is now in A major. The coda begins quasi presto (A major, 3-4). The first theme is used with a rhythmic variation, until the apotheosis (A major, 4-4) of the fifth theme, proclaimed by brass instruments, broadly and fortissimo, against sweeping arpeggios.

ENTR'ACTE.

MUSIC FOR MUSIC'S SAKE.

(London *Times*, October 6, 1917.)

Whether we broaden "music" to the Greek conception of it and make it embrace all æsthetic pleasures, or narrow it to combinations of tone only, not excluding their most popular manifestations, or confine it to ideal combinations, such as only the man we call a "musician" truly tastes, we value it for what it actually is, and not for its occasions. The majesty of the Bible phrase "fire ran along upon the ground" does not wholly move us until Handel's music sweeps us away at that point, and the poet of discrimination has said the same of Beethoven and the "Miserere." It is so also at the other end of the scale. The "Wacht am Rhein" and "Tipperary" may be, as music, incommensurable, but both present that close blend of homeliness and insight which makes up reality.

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There are instances where the music is practically no more than a banner carried in a procession, which says what the procession is about, and when that is over can be folded up and put on a shelf till it is wanted again. A contralto air in the "Elijah" and the slow movement of Chopin's B-flat minor Sonata are in this predicament; no one thinks of singing the one or playing the other apart from its context, except in connection with a funeral. Hymns lend themselves to this use, appropriately and otherwise. Lyte's very personal lines are usually classed with evening hymns, on the strength of the first couplet, whereas a far better use, that intended, in fact, by the author, is for the evening of life. And about these words and their associations there has woven itself a tune which "means" the words and is inseparable from them, so that it hardly matters whether we say them or sing it. On the other hand, a platitudinous hymn, to a non-committal tune such as "Dundee," was once selected by a well-meaning church-warden for use in summer drought, because it happened to begin with the words, "O Lord, upon Thine heritage send down a gracious rain." This was the banner in all its glory.

The banner sometimes becomes a flag. There was the song "that sang a deluded prince out of three kingdoms" in 1688—the "Sicilian Air," which Henry Bishop originally composed to fill a gap in a collection already advertised, and which afterwards became famous as "Home, Sweet Home," "The Star-Spangled Banner," which soared to fame on the wings of "Anacreon in Heaven," a tune dug out of an old book of flute music—and "John Peel," the words of which were written in response to a child's question about the tune

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"Cannie Annie"—"Father, what do they say when Granny sings?" There was "Rule, Britannia," which sprang full armed from its composer's head to its zenith of fame—the Rákoczy March, which waited nearly a century for Berlioz to confer fame upon it—and there was "any noise, bad or good," such as was played on Major Bridges's drum and fife. In all of them the tune's the thing; no one thinks of the words.

It is in times of stress that we most want music, not words, or, if there are words or a story, we hardly attend to them. Neither do we ask where the song was born, because music has no frontiers. It stands apart from human animosities, because it would be impossible for anyone to compose music with a hostile purpose. We can listen to Wagner in an air raid, because he will last beyond the time when frightfulness has been forgotten, possibly forgiven. Yesterday it was the Spaniard, to-day it is the German, to-morrow—"Some nation yet shut in with hills of ice may be let out to scourge his sin, till they shall equal him in vice"; while music, like the stars where she was fabled to be born, has "watch'd since first the world had birth, and found sin in itself accurst, and nothing permanent on earth."

"Music for music's sake" becomes, in some mouths, a shibboleth, but when it is so something less than the whole of music is under

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contemplation. For composers cannot help being, like other people, to a certain extent specialists, and then they sometimes run after strange gods. Each age has its own craze. "We all suffer our own ghosts," as the boy said. The song with "modern" harmonies that we now endure is, after all, no worse than the novel "with a purpose" of our youth. But the day will come when balance and pattern and sustained unity will reassert themselves, and we shall again have "tune" that has exchanged its autumn russet for the lustrous youth of spring. That is the faith, and hard times test it. In them music ceases to be a plaything and becomes a passion, a "bosom-friend and half of life."

SYMPHONY IN C MINOR, No. 3, OP. 78.

CHARLES CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This symphony was composed for the London Philharmonic Society, and first performed at a concert of that society in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the composer; at a concert of the Paris Conservatory, January 9, 1887; in New York at a concert of the Philharmonic Society (Theodore Thomas conductor), February 19, 1887.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1901, Mr. Gericke conductor. It was performed here again by the same orchestra on March 29, 1902; May 2, 1914; March 22, 1918.

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The symphony was played in Boston at a special concert of the Boston Symphony Orchestra, November 26, 1906, when Saint-Saëns took part. The programme, composed exclusively of compositions by him, was as follows: overture to "Les Barbares"; Concerto in G minor for the pianoforte (Saint-Saëns pianist); Valse nonchalante, Valse mignonne, Valse canariote for piano; Symphony in C minor, No. 3. Dr. Muck conducted.

A sketch of the symphony was prepared for the first performance in London, probably with the assistance, or at least the sanction, of the composer. The following analysis is translated from the French version of this sketch used at the Paris Conservatory concert in 1887:—

"This symphony is divided into parts, after the manner of Saint-Saëns's fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), one triangle, a pair of cymbals, bass drum, and the usual strings.

"After an introduction Adagio of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second trans-

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formation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the Allegro appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the Adagio, performed this time by some of the violins, violas, and violoncellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (Allegro moderato), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the Allegro moderato is followed by a second Presto, which at first is apparently a repetition of the first Presto; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands),

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and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure."

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death.

*
* *

An enemy of Saint-Saëns—and Saint-Saëns has made enemies by his barbed words—might well apply to him the lines of Juvenal:—

> Grammaticus, rhetor, geometres, pictor, aliptes,
> Augur, schoenobates, medicus, magus, omnia novit.
> Graeculus esuriens in coelum, jusseris, ibit.*

> * Grammarian, painter, augur, rhetorician,
> Rope-dancer, conjuror, fiddler, and physician,
> All trades his own, your hungry Greekling counts;
> And bid him mount the sky—the sky he mounts!
> —*Gifford's Translation.*

Compare Johnson:—

> All sciences the hungry Monsieur knows,
> And bid him go to hell—to hell he goes!

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For Saint-Saëns has not been satisfied with the making of music or the career of a virtuoso. Organist, pianist, caricaturist, dabbler in science, enamoured of mathematics and astronomy, amateur comedian, feuilletonist, critic, traveller, archæologist—he has been, and is, a restless man.

He is of less than average height, thin, nervous, sick-faced; with great and exposed forehead, hair habitually short, beard frosted. His eyes are almost level with his face. His eagle-beak would have excited the admiration of Sir Charles Napier, who once exclaimed: "Give me a man with plenty of nose." Irritable, whimsical, ironical, paradoxical, indulging in sudden changes of opinion, he is faithful to friends, appreciative of certain rivals, kindly disposed towards young composers, zealous in practical assistance as well as in verbal encouragement. A man that knows the world and sparkles in conversation; fond of society; at ease and on equal terms with leaders in art, literature, fashion. A man whose Monday receptions were long famous throughout Paris, eagerly attended by "Tout Paris"; yet never so happy as when playing Calchas to Bizet's or Regnault's Helen in Offenbach's delightful "La belle Hélène," or impersonating in an extraordinary costume Gounod's Marguerite surprised by the jewels. An indefatigable student of Bach, he parodied the Italian opera of the 30's, 40's, 50's in "Gabriella di Vergy: pochade micaremo carnavalesque"; * in "Carnaval des Animaux," † he reproduced the cries, songs, howls, grunts, cluckings, bellowings of the animal kingdom. A Parisian from crown to sole; yet a nomad.

* This burlesque, "words and music by an old organist," a work of Saint-Saëns's youth, was performed in 1885 at "La Trompette." It has not been published.

† "Le Carnaval des Animaux," composed in 1887, has not been published, with the exception of the well-known melody "Le Cygne."

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In 1867 Berlioz called Saint-Saëns "one of the greatest musicians of our epoch." In 1878 Bülow lamented in a letter to Hans von Bronsart that there was no musician in Germany like Saint-Saëns "except you and me." Liszt's admiration for Saint-Saëns is well known. Even to-day there are some, even in this country, who applaud him as the greatest living composer. On the other hand, there have been critics who say that he is too much of a musician to be a great composer or creator. The praise of Gounod—"Saint-Saëns will write at will a work à la Rossini, à la Verdi, à la Schumann, à la Wagner"—has been counted by them a reproach; it has been regarded as a courteous manner of saying, "Saint-Saëns has the unfortunate faculty of assimilation." Hugues Imbert, discussing him, admitted that there is no graver censure than to say of an artist, "He is incapable of being himself."

So far as an intimate knowledge of music as a science is concerned, so far as fluency and ease of expression are concerned, Saint-Saëns is beyond doubt a remarkable musician.

The ambition of the French composer has long been, first of all, the stage. To achieve glory in the opera house is his dream, his struggle. For this he bends every energy. At a time when his colleagues were looking towards the stage, Saint-Saëns hankered after a more solid and durable reputation. His first work of any length was not an opera, not even an operetta; it was a symphony; his second important work was also a symphony; then followed church music, a third symphony, chamber music, concertos, etc.* Not till 1868 did he

* His first symphony, E-flat, was composed in 1853 and published in 1855; his second symphony, F major, 1856, was not published. His third symphony, D major, 1859, was not published. The second symphony known to-day, A minor, 1859, is really the fourth; the third, C minor, 1886, the fifth in order of composition.

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begin work on his "Samson et Dalila," which was not completed before 1877. His first opera performed in Paris, "Le Timbre d'Argent" (Théâtre Lyrique, February 23, 1877), was not begun until 1875.

Although he has written over a dozen operas, only one, "Samson et Dalila," has true life in the theatre, and there are some who maintain that it should be performed as an oratorio, although the scene of Samson's undoing in the second act has a passionate expression rare in Saint-Saëns's other music. "Henry VIII.," praised enthusiastically in 1883, is revived occasionally in Paris. In "Ascanio" and elsewhere there is a timid use of the *Leitmotiv*, but the composer returns quickly to the most conventional solo and ensemble, as though he said to himself: "I have shown that I understand this business; now I must do something to amuse the audience." In "Phryné," written for Sibyl Sanderson, the supreme interpreter of the sensuous Massenet, there are pages of rare beauty, as the trio and the scene of the apparition in the second act; the peculiar irony of Saint-Saëns is displayed in the bassoon motive accompanying Dicéphile's virtuous exhortation to his nephew, which motive returns when the nephew realizes the hypocrisy of the old satyr and defiles his bust erected by applauding citizens; yet when the composer tries to write in Offenbach's vein, as in the finale of the first act, the hearer longs for Offenbach himself, whose *canaillerie* is honest and human, whose melody is spontaneous, whose rhythm is irresistible, whose suiting of music to the text is more pertinent. As for the other operas, from

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"Le Timbre d'Argent" (1877) to "L'Ancêtre," and "Déjanire," who now knows or cares for them?

Saint-Saëns has been mightily influenced in thought and expression by predecessors and contemporaries. First of all by Bach, whose influence is felt in unexpected moments: his wig is seen even among the Grecian scenic accessories of "Phryné." There is no servile imitation, no deliberate attempt to ape the style of the old master. Saint-Saëns has studied Bach so deeply and persistently that it is natural for him to use the same language, to mould his sentences in the same fashion. Then there is the influence of Beethoven, Schumann, Berlioz, Liszt, Wagner.

The symphonic poems, perhaps his masterpieces, were inspired by Saint-Saëns's admiration for Liszt, his close friendship and example. Years ago there were Frenchmen that this music perplexed. Gustave Kahn found little in "Le Rouet d'Omphale," but "singular music, a sort of protest against ordinary evening music, mixed with protests of the double-bass unkindly received by the cymbals—but why insist on the mistake of a musician who has had so many fine hours?" One critic of repute insisted that the popularity of "Danse Macabre" rests entirely on its waltz rhythm.

These symphonic poems are fine examples of musical ingenuity and shrewdness; they show the irony of the man; and irony in programme music is often saving salt. The composer of symphonic poems is too often like unto the man known to the Hebrew prophet: he makes his idol and then falls down and worships it. Saint-Saëns is cool enough to stand off and examine his work. "Do you hear Hercules groaning in rage? You are welcome to the pleasure, if you hear him. Is the oboe the mocking voice of Omphale? It is as you please. There are many things in this little piece of mine. Label them as it suits you." He smiles as he speaks; if one cries out against his cynicism, he smiles the more. So with "Phaëton." He starts the rash youth on

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his insolent ride, but he does not jump into the chariot; on the contrary, he shakes his head, prophesies, and watches curiously for the end. In a safe place he observes the skeletons dancing the infernal jig while Death fiddles; he is calm enough to tell the cock when it is time to crow. Any shudder created by Saint-Saëns by "Danse Macabre" is a thrill of intellectual appreciation; there is no gooseflesh, no sinking of heart and stomach.

A certain individuality rises above the influence exerted by others. The musical nature of Saint-Saëns is polished, intelligent, peculiarly elegant, always *comme il faut*, cynically fastidious; so studied in dress, manner, speech, that one suspects an absence of emotion, heart, humanity. One would forgive solecisms, carelessness, or eccentricity in dress, bursts of coarseness, if there were one direct, overwhelming appeal; if there were outbreaks of elemental qualities.

The charge that his vein of melody is thin and poor, is in a way unjust. There are abundant instances of sharply defined melody, unmistakable, original; melody that is drawn rather than colored; as a rule, without perfume, without blood, without emotion. Sometimes it is like an opening at chess: valuable for the contrapuntal complications that may result therefrom. His technical skill is so great that too often he takes thematic material of little worth and develops it in scholastic, arid fashion. There are pages, as in the Septet, where counterpoint is lugged in by the heels and is only pretentious padding. There is mere play of abstract intellect, a solving of problems that interest only the propounder. The element of surprise is only in the workmanship. The programme might state: "M. Saint-Saëns will now work out his exercise in the sight of the audience." The dryness is not the dryness of third-rate makers of music; it is the dryness of one whose wit and intelligence are known, who insists on abstruse thought, on self-absorption.

His vacillating judgments,—as in the famous case of Schumann's Pianoforte Quintet,—his shifting opinions, known to all, are not peculiar to him; nearly every musician or thoughtful amateur has gone through like experiences. *

* Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain multitudes).
—*Walt Whitman.*

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We have spoken of his restlessness. This has not been satisfied by musical activity or by travelling from Cochin-China to San Francisco. He has written copiously for the press, books, pamphlets, prefaces, feuilletons, poems, plays. His comedy "La Crampe des Écrivains" was produced at Algiers in 1892; the comedy "Le Roi Apépi" at Béziers in 1903; "Botruocépale," Béziers, 1908. He has discussed the phenomena of mirage, the relationship of plants with animals, materialism and music, hypnotism, lyres and citharas, child prodigies, hissing at concerts. The list is very long. The chief works are "Harmonie et Mélodie" (1885); "Notes sur les décors de théâtre dans l'antiquité" (1886); "Rimes Familières" (1890); "Gounod et le 'Don Juan' de Mozart" (1893); "Problèmes et Mystères" (1894); "Portraits et Souvenirs" (1899); "École Buissonnière" (*s. d.*). The essays on music abound in noble sentiments, shrewd reflections, startling paradoxes, delightful malice. Even in his poetry he can be bitter, as in the sonnet attacking the Parisian public for its indifference towards Bizet's "Djamileh"—the sonnet beginning,—

> Le bourgeois ruminant, dans sa stalle serré,
> Ventru, laid, à regret séparé de sa horde,
> Entr'ouvre un œil vitreux, mange un bonbon sucré,
> Puis se rendort, croyant que l'orchestre s'accorde.

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n sentiment, passion, imagination. With him orthodox form must always be kept in mind, nor could he understand the saying of Plotinus: "Fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature." Hence perhaps the reactionary attitude of his later years; his sharp criticism of the more modern school of French composers, including even César Franck. His wit and brilliancy are indisputable. He seldom touches the heart or sweeps away the judgment. He is not a great creator. Yet his name is ever to be mentioned with respect. Without consideration of his many admirable compositions, one should bear this in mind: In the face of difficulties, discouragement, misunderstanding, sneers, he has worked steadily since his youth and always to the best of his ability, for righteousness in absolute music; he endeavored to introduce into French music thoughtfulness and sincerity for the advantage and the glory of the country that he dearly loves.

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RIDAY AFTERNOON, NOVEMBER 29, at 2.30 o'clock

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Veber . . . . . Overture to "Euryanthe"

Mozart . . . . . Symphony in C major, "Jupiter"

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto; Allegretto; Trio.
IV. Finale; Allegro molto.

Dukas . . . . "L'Apprenti Sorcier," Scherzo ("The Sorcerer's Apprentice") (after a Ballad by Goethe)

Borodin . . . . . Symphony in B minor, No. 2

I. Allegro moderato.
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III. Andante.
IV. Allegro.

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FRIDAY AFTERNOON, NOVEMBER 29

AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 30

AT 8.00 O'CLOCK

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SATURDAY EVENING, NOVEMBER 30, at 8 o'clock

Weber . . . . . Overture to "Euryanthe"

Mozart . . . . Symphony in C major, "Jupiter" (K. 551)

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegretto; Trio.
IV. Finale: Allegro molto.

Dukas . . . . "L'Apprenti Sorcier," Scherzo ("The Sorcerer's Apprentice") (after a ballad by Goethe)

Borodin . . . . . Symphony in B minor, No. 2

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III. Andante.
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Overture to "Euryanthe" . . . . . Carl Maria von Weber

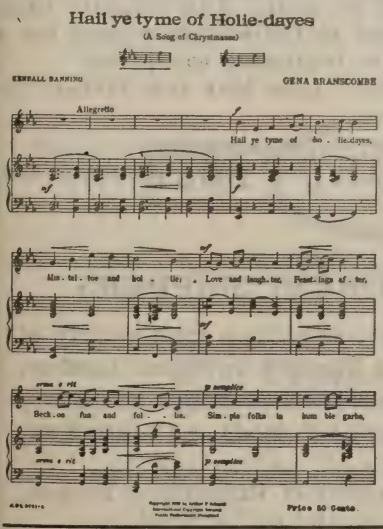
(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Domineco Barbaja, manager of the Kärnthnerthor and the An der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind; the two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there, had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently

* The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theatre An der Wien, Vienna, December 20, 1823, and performed only twice.

CHRISTMAS SONGS



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did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Tugendsamen Euryanthe von Savoyen" ("The Story of the innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette" by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was

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not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

*
* *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

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The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of

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the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's Life of Shakespeare in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567–8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that after-

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wards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard —the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the

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manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

* * *

Weber conducted a few performances in Vienna with success. After the first he made cuts. After he left the city the public took less and less interest in the opera. Conradin Kreutzer endeavored to save the work by making the story more coherent and by condensing it. After twenty performances the opera was withdrawn.

First performances of the opera in other cities: Dresden, March 31, 1824, with Schroeder-Devrient as the heroine. Leipsic, May, 1824. Berlin, December 23, 1825, with Mmes. Seidler and Schulz and Messrs. Bader and Blume. Paris, at the Opéra, in a singular version, with interpolations from "Oberon," April 6, 1831, Mmes. Damoreau and Dabadie and Messrs. Nourrit and Dabadie. Mme. Schroeder-Devrient and a German chorus sang it the same year.

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Another version by Saint-Georges and Leuven, Théâtre-Lyrique, September 1, 1857 (Mmes. Rey and Borghèse: Michot and Balanque; Eglantine was transformed into a gypsy zarah; Adolar and Lysiart became Odoard and Reynold. Recitatives were struck out, and dialogue substituted. Berlioz's arrangement of the "Invitation to the Dance" and the Gypsy March from "Preciosa" were introduced. London, June 29, 1833. New York, December 23, 1887, at the Metropolitan Opera House: Euryanthe, Miss Lehmann; Eglantine, Miss Brandt; Bertha, Miss Diethey; Adolar, Alvary; Lysiart, Fischer; Ludwig VII., Elmblad; Rudolph, Ferenczy. Anton Seidl conducted. On December 1, 1884, the Liederkranz Society of New York performed the first act in concert form.

In comparatively recent revivals there have been attempts to improve the text (Mahler brought out the opera in Vienna with many alterations or omissions). But Dr. Hans Joachim Moser, "singer, teacher and art historian," devised and constructed a new libretto for Weber's music for production at the Royal Opera House, Berlin, in March, 1915. I quote from a letter of the Berlin correspondent of *Musical America.* This letter was dated March 11.

" 'The Seven Ravens' * is the title of the work that Dr. Moser has designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the 'Euryanthe' music could be made

* Operas with text founded on the fairy story "Die sieben Raben" were written by Rheinberger (Munich, May 23, 1869); Paul Schumacher (not yet performed).

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more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view.

"To my mind Moser has made a great mistake in choosing a fairy tale as the subject of a libretto for music that is largely dramatic. Could anything but a hybrid product result from such a mixture? Moser has taken the familiar tale of the seven ravens and their spinning sister as a fundamental idea, and, in addition, has constructed two more or less illogical figures in the characters of the Chancellor and his intriguing wife, who might be considered counterparts of Telramund and Ortrud, were they not so very much less believable. The good fairy who appears to the spinning maiden, while theatrically strikingly effective, especially when her advent is so cleverly planned as at the Royal Opera, emphasizes the element of incongruity when she and the maiden sing a duet of lyrical import to music rather intensely dramatic.

" 'The Seven Ravens' contains some rather clever diction and evinces considerable knowledge of stage technique, but its author manifests little understanding of the significance of Weber's music. Moreover, he indulges now and then in doggerel which is far from enhancing the value of his work. On the whole, I think we must rest content with Weber's exquisite score as such and, if the original libretto can no longer be endured, depend upon concert performances for enjoyment of the music."

The chief singers at this performance were Mmes. Hafgren-Waag, Leffler-Burkard, Claire Dux, Messrs. Unkel, Bachmann and Bischoff. Leo Blech conducted. "The scenic pictures of the four acts were veritable revelations of stagecraft." *

* It is said that those scenes were copied from the cycle of water colors by Moritz von Schwind illustrating the legend.

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Symphony in C major with Fugue Finale, "Jupiter" (K. 551).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a pianoforte concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and pianoforte pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have

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better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." We know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of

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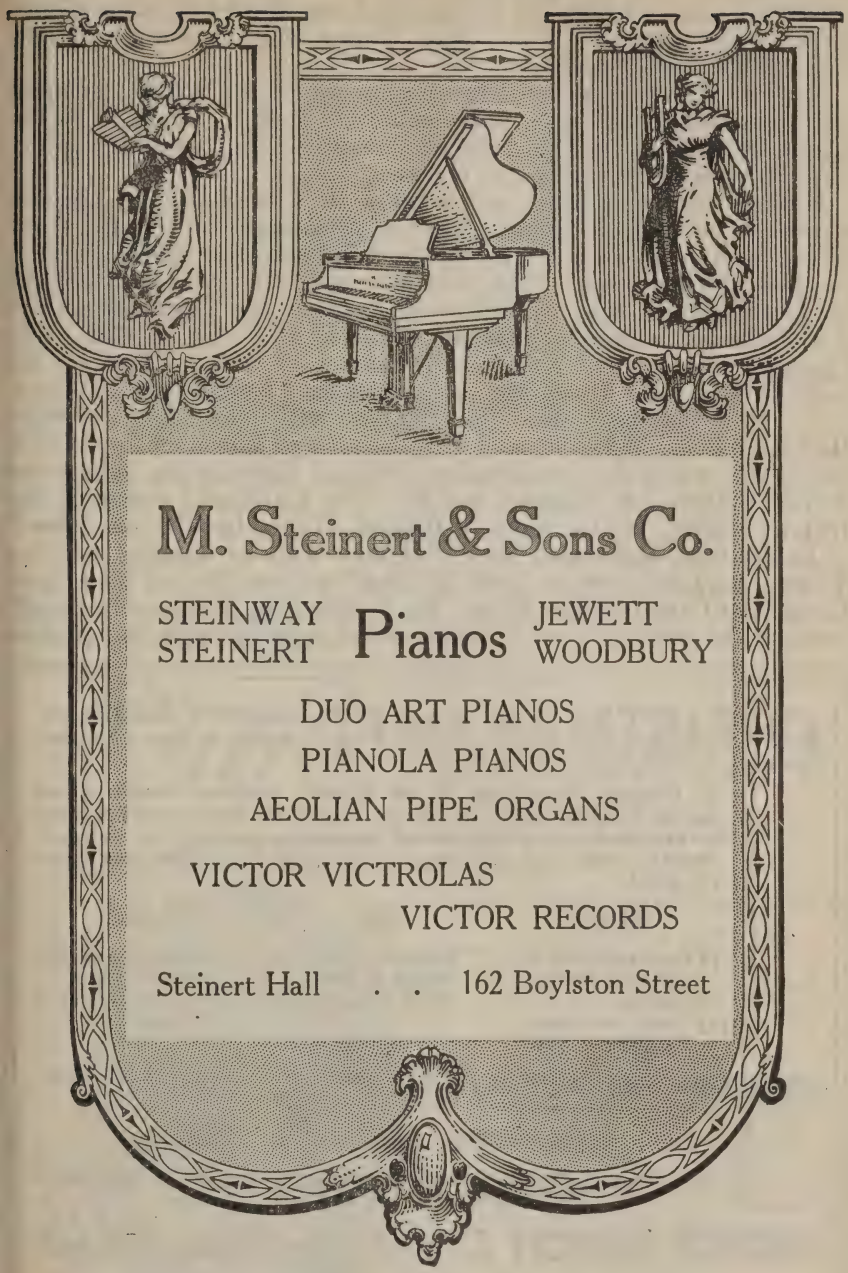
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Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde,* a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens

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who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

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We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for pianoforte are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years. We find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the

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accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration to the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'"

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But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773–1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

*
* *

The "Jupiter" symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immedi-

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ately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." William Foster Apthorp wrote

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concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish *'tutti* cadences' to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary 'diversions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

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Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot* were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris,

* Alfred Denis Cortot, born at Nyon, Switzerland, September 26, 1877, took the first prize for pianoforte playing at the Paris Conservatory, in 1896. He played for the first time in Boston at a concert of the Société des Concerts du Conservatoire de Paris, October 30, 1918 (Saint-Saëns Concerto, C minor, No. 4).

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Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

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And now come, thou well-worn broom,
  And thy wretched form bestir;
Thou hast ever served as groom,
  So fulfil my pleasure, sir!
        On two legs now stand
          With a head on top;
        Water pail in hand,
          Haste and do not stop!

        Wander, wander
        Onward lightly,
        So that rightly
        Flow the torrent,
  And with teeming waters yonder
  In the bath discharge its current!

See! he's running to the shore,
  And has now attain'd the pool,
And with lightning speed once more
  Comes here, with his bucket full!
        Back he then repairs;
          See how swells the tide!
        How each pail he bears
          Straightway is supplied!

        Stop, for, lo!
        All the measure
        Of thy treasure
        Now is right!
  Ah, I see it! woe, oh, woe!
  I forget the word of might.

Ah, the word whose sound can straight
  Make him what he was before!
Ah, he runs with nimble gait!
  Would thou wert a broom once more!
        Streams renew'd forever
          Quickly bringeth he;
        River after river
          Rusheth on poor me!

        Now no longer
        Can I bear him;
        I will snare him,
        Knavish sprite!
  Ah, my terror waxes stronger!
  What a look! what fearful sight!

Oh, thou villain child of hell!
  Shall the house through thee be drown'd?
Floods I see that wildly swell,
  O'er the threshold gaining ground.
        Wilt thou not obey,
          O thou broom accurs'd!
        Be thou still, I pray,
          As thou wert at first!!

        Will enough
        Never please thee?
        I will seize thee,
        Hold thee fast,
  And thy nimble wood so tough
  With my sharp axe split at last.

See, once more he hastens back!
  Now, O Cobold, thou shalt catch it!
I will rush upon his track;
  Crashing on him falls my hatchet.
        Bravely done, indeed!
          See, he's cleft in twain!
        Now from care I'm freed,
          And can breathe again.

        Woe, oh, woe!
        Both the parts,
        Quick as darts,
        Stand on end,
  Servants of my dreaded foe!
  O ye gods, protection send!

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And they run! and wetter still
  Grow the steps and grows the hall.
Ever seems the flood to fill.
  Lord and master, hear me call!
    Ah, he's coming! see,
      Great is my dismay!
    Spirits raised by me
      Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us

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in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

*
* *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals,, triangle, Glockenspiel, harp, strings.

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155.

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Symphony in B minor, No. 2, Op. 5 . . . Alexander Borodin

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

Borodin's Symphony in B minor was written during the years 1871–77. The first performance was at Petrograd in the Hall of the Nobility, February 14, 1877, and Eduard Napravnik was the conductor. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, December 14, 1912; the second on March 27, 1915, Dr. Muck conductor.

Borodin's first symphony, in E-flat major, was begun in 1862 and completed in 1867. It was performed for the first time at Petrograd, January 16, 1869, under the direction of Balakireff.

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Borodin then wrote a few songs, and worked on an opera with a libretto based on Mey's drama, "The Betrothed of the Tsar," but the subject finally displeased him, and he put the work aside, although it was far advanced. Then Stassoff furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced in the libretto comic characters in contrast to romantic situations; and he began to compose the music. At the end of a year he was profoundly discouraged. His friends said to him: "The time has gone by to write operas on historic or legendary subjects; to-day it is necessary to treat the modern drama." When any one deplored in his presence the loss of so much material, he replied that this material would go into a second symphony. He began work on this symphony, and the first movement was completed in the autumn of 1871. But the director of the Russian opera wished to produce an operatic ballet, "Mlada." The subject was of an epoch before Christianity. The fourth act was intrusted to Borodin; it included religious scenes, apparitions of the ghosts of old Slavonic princes, an inundation, and the destruction of a temple; human interest was supplied by a love scene. Faithful to his theories, Borodin began to study the manners and the religion of this people. He composed feverishly, and did not leave his room for days at a

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time. Although the work was prepared by the composers,—Minkus was to write the ballet music, and Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff the vocal music,—the scenery demanded such an expense that the production was postponed, and Borodin began work again on his second symphony and "Prince Igor." He worked under disadvantages: his wife, Catherine Sergeïewna Protopopowa (she died August 9, 1887), an excellent pianist, was an invalid, and his own health was wretched. In 1877 he wrote: "We old sinners, as always, are in the whirlwind of life—professional duty, science, art. We hurry on and do not reach the goal. Time flies like an express train. The beard grows gray, wrinkles make deeper hollows. We begin a hundred different things. Shall we ever finish any of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."

Borodin in a letter (January 31, 1877) to his friend, Mme. Ludmilla Iwanowna Karmalina, to whom he told his hopes, disappointments, enthusiasms, wrote: "The Musical Society had determined to perform my second symphony at one of its concerts. I was in the country and did not know this fact. When I came back to Petrograd, I could not find the first movement and the finale. The score of these movements was lost; I had without doubt mislaid it. I hunted everywhere, but could not find it; yet the Society insisted, and there was hardly time to have the parts copied. What should I do? To crown all, I fell sick. I could not shuffle the thing off, and I was obliged to reorchestrate my symphony. Nailed to my bed by fever, I wrote the score in pencil. My copy was not ready in time, and my symphony will not be performed till the next concert. My two symphonies then will be performed in the same week.

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The second symphony was at first unsuccessful. Ivanoff wrote in the *Nouveau Temps:* "Hearing this music, you are reminded of the ancient Russian knights in all their awkwardness and also in all their greatness. There is heaviness even in the lyric and tender passages. These massive forms are at times tiresome; they crush the hearer." But Stassoff tells us that Borodin endeavored by this music to portray the knights. "Like Glinka, Borodin is an epic poet. He is not less national than Glinka, but the Oriental element plays with him the part it plays for Glinka, Dargomijsky, Balakireff, Moussorgsky, Rimsky-Korsakoff. He belongs to the composers of programme music. He can say with Glinka: 'For my limitless imagination I must have a precise and given text.' Of Borodin's two symphonies the second is the greater work, and it owes its force to the maturity of the composer's talent, but especially to the national character with which it is impregnated by the programme. The old heroic Russian form dominates it as it does 'Prince Igor.' * Let me add that Borodin himself often told me that in the Adagio he wished to recall the songs of the Slav *bayans* (a kind of troubadours); in the first movement the gatherings of ancient Russian princes; and in the Finale, the banquets of the heroes to the sound

* "Prince Igor" was unfinished when Borodin died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurola, and Bada. Mr. Polacco conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio. The March and Dances from "Prince Igor" were played at a Boston Opera House concert, December 1, 1912; the Dances were played there again December 22, 1912. André Caplet conducted the performances. The ballet from "Prince Igor" was danced for the first time in Boston by Diaghileff's Ballet Russe at the Boston Opera House, February 1. 1916. Mr. Bolm was the chief warrior; Mr. Ansermet conducted. There were other performances that season. The ballet was performed again by the Ballet Russe at the Boston Opera House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

The finale of "Mlada," orchestrated by Rimsky-Korsakoff, was published after Borodin's death. "Mlada," a fairy opera ballet in four acts, libretto by Guedeonoff, music by Rimsky-Korsakoff, was produced at Petrograd in November, 1892.—P. H.

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of the *guzla* * and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted when he wrote this symphony by the picture of feudal Russia, and tried to paint it in this music."

The symphony is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, triangle, tambourine, harp, and the usual strings.

It appears from the score that this symphony was edited by Rimsky-Korsakoff and Glazounoff.

I. Allegro, B minor, 2-2. The first movement opens with a vigorous theme given out by the strings in unison, while bassoons and horns reinforce each alternate measure. This theme may be taken for the motto of the movement, and it is heard in every section of it. Another motive, animato assai, is given to the wood-wind. After the alternation of these two musical thoughts, the expressive second theme, poco meno mosso, 3-2 time, is introduced by the violoncellos, and afterwards by the wood-wind. The vigorous first theme is soon heard again from the full orchestra. There is development. The time changes from 2-2 to 3-2, but the Motto dominates with a development of the first measure of the second subject. This material is worked at length. A pedal point, with persistent rhythm for the drum, leads to the recapitulation section, in which the themes undergo certain modifications. The coda, animato assai, is built on the Motto.

* The gusslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth ceturies, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre, December 19, 1910.—P. H.

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II. Scherzo, prestissimo, F major, 1-1 time. There are a few introductory measures with repeated notes for first and second horn. The chief theme is followed by a new thought (syncopated unison of all the strings). This alternates with the first theme.

Trio: Allegretto, 6-4. A melody for the oboe is repeated by the clarinet, and triangle and harp come in on each alternate half of every measure. This material is developed. The first part of the movement is repeated, and the coda ends pianissimo.

III. Andante, D-flat major, 4-4. There are introductory measures in which a clarinet is accompanied by the harp. A horn sings the song of the old troubadours. Poco animato. There is a tremolo for strings, and the opening melody, changed somewhat, is heard from wood-wind instruments and horns. Poco più animato, 3-4. A new thought is given to the strings with a chromatic progression in the bass. After the climax the opening theme returns (strings), and the movement ends with the little clarinet solo. Then comes, without a pause, the

IV. Finale. Allegro, B major, 3-4. The movement is in sonata form. There is an introduction. The chief theme, forte, is given to the full orchestra. It is in 5-4. The second subject, less tumultuous, is given to clarinet, followed by flute and oboe. The chief theme is developed, lento, in the trombones and tuba, and in a more lively manner by strings and wood-wind. The second subject is developed, first by strings, then by full orchestra. The recapitulation section is preceded by the introductory material for the opening of the movement.

This symphony was played in Cincinnati as early as the season of 1898–99. It was performed in Chicago on January 15, 16, 1909, and April 7, 8, 1911. It was played in Pittsburgh, February 1, 2, 1901. It has also been performed in Philadelphia and New York.

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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1912." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and, as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time. The key of the third, D minor, was

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. There was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in his conversation and in his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

The programme book of the Boston Symphony Orchestra, November 1, 2, 1918, contained a biographical sketch of Johann Nepomuk Mälzel (Mälzl), with an account of his automata, his adventures with them in the United States, and his death at sea, July 21, 1838, as he was on his way from Havana to Philadelphia.

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7;

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an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller; ‡ this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the sym-

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Lenora in "Fidelio." In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834. Her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigénie en Tauride," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forli, died at Copenhagen, March 29, 1839, was conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810-14), Prague, Naples, Petrograd, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828–92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorö. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.

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phony did not make, as the Italians say, *furore.* I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone,* I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell din-

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ner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219–222), and drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked Tempo di minuetto, should be taken. Wagner made some interesting remarks on this subject in his "On

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Conducting" (We use E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and

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pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

*
* *

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part (violoncellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the violoncellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion

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theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

*
* *

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

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Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïveté, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica," the "Battle of Vittoria," and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at Petrograd, March 27, 1846; at Moscow, April 7, 1861; at Rome, March 4, 1876; at Madrid, probably not before the nine symphonies were performed as a cycle in 1878.

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"The Mystic Trumpeter," Orchestral Fantasy, Op. 19 (after the Poem of Walt Whitman) . . Frederick Shepherd Converse

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

This fantasy was composed in 1903–04 and completed in August of the latter year.

It was performed for the first time by the Philadelphia Orchestra at Philadelphia, March 3, 4, 1905. It was performed by the Cincinnati Symphony Orchestra at Cincinnati, February 23, 24, 1906, and at New York, April 2, 1906, at the second concert of the New Music Society of America in Carnegie Hall. The first performance in Boston was by the Boston Symphony Orchestra, January 26, 1907, Dr. Muck conductor.

The fantasy is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, harp, strings.

Whitman's poem was first published in the *Kansas Magazine* of February, 1872. It was afterwards published by Whitman in a thin volume entitled "As a Strong Bird on Pinions Free" (Washington, D.C., 1872). This volume contained a prose preface of six pages dated Washington, May 31, 1872, and these poems: "One Song, America, before I go"; "Souvenirs of Democracy"; "As a

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Strong Bird on Pinions Free," a Commencement Poem, read at Dartmouth College, June 26, 1872, on invitation of the United Literary Societies; * "The Mystic Trumpeter"; "O Star of France!" (1870–71); † "Virginia—the West"; "By Broad Potomac's Shore"; and eight pages of advertisements of Whitman's books, John Burroughs's "Notes on Walt Whitman," "Foreign Criticism on Walt Whitman," etc., forty pages in all.‡

"The Mystic Trumpeter" is here printed as Whitman wrote it and published it in "As a Strong Bird." We have followed Whitman's division.

Mr. Converse omitted an episode which is here enclosed in brackets, the episode that refers to the mediæval pageant. "This because I wished only to use the elemental phrases of the poem: mystery and peace, love, war or struggle, humiliation, and finally joy. So I divided the poem into five parts and my music follows this division. Each section is introduced or rather tied to the preceding one by characteristic phrases for trumpet."

The divisions made by Mr. Converse are indicated by Roman numerals on the side of the page.

THE MYSTIC TRUMPETER.

1.

I. Hark! some wild trumpeter—some strange musician,
Hovering unseen in air, vibrates capricious tunes to-night.

I hear thee, trumpeter—listening, alert, I catch thy notes,
Now pouring, whirling like a tempest round me,
Now low, subdued—now in the distance lost.

* For an interesting account of the delivery of this poem see Bliss Perry's "Walt Whitman," pp. 203–210 (Boston, 1906).

† "O Star of France" was published originally in the *Galaxy*. Translated into French by Jules Laforgue: "Les Brins d'Herbes (traduit de l'étonnant poète américain, Walt Whitman), 'O Étoile de France,'" it was published in *La Vogue* (Paris, July 5–12, 1886). Other poems by Whitman translated by Laforgue and published in *La Vogue* were "Dedication" and "A Woman waits for me."

‡ A presentation copy of this book with Whitman's signature brought twelve dollars and a half in New York, April 18, 1906, at the auction sale of Dr. Burnet's library.

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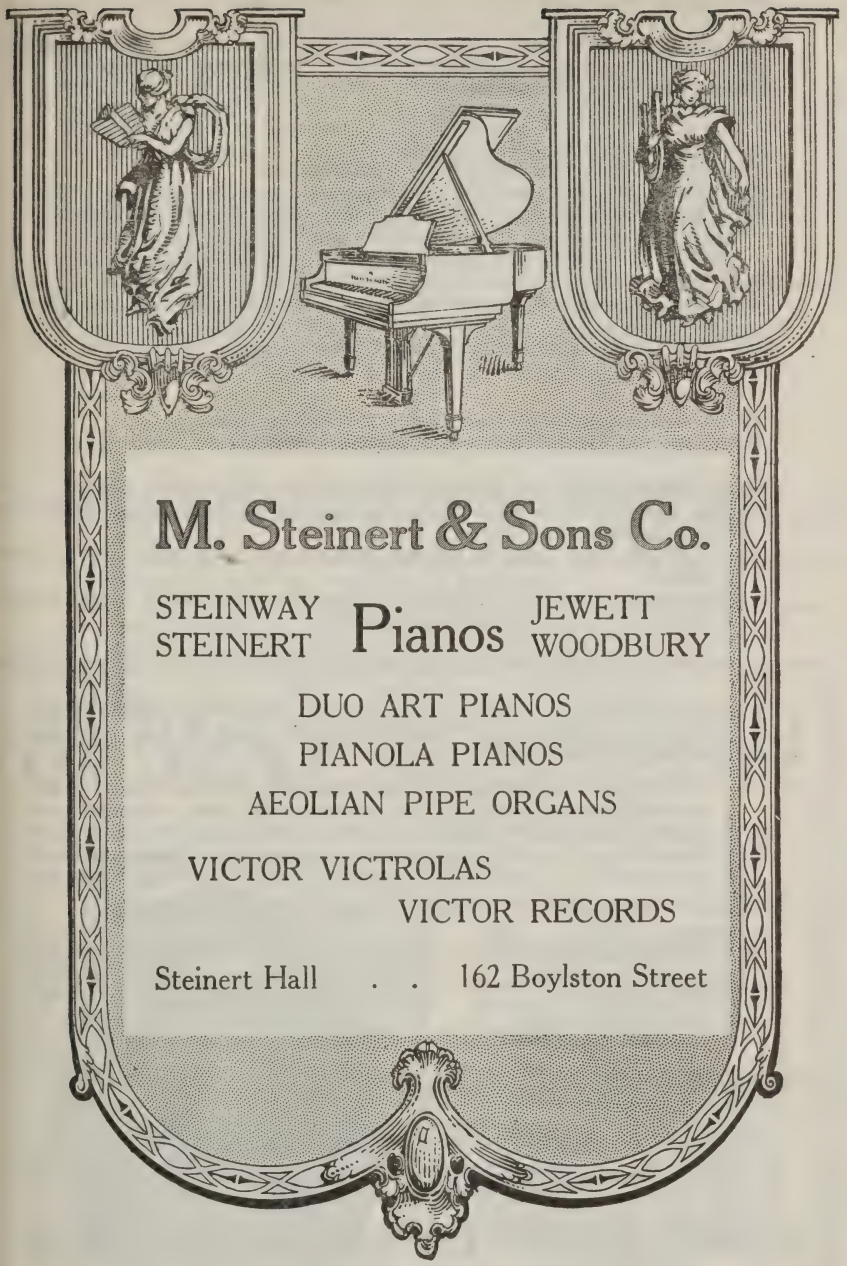
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2.

Come nearer, bodiless one—haply, in thee resounds
Some dead composer—haply thy pensive life
Was fill'd with aspirations high—unform'd ideals,
Waves, oceans musical, chaotically surging,
That now, ecstatic ghost, close to me bending, thy cornet echoing, pealing,
Gives out to no one's ears but mine—but freely gives to mine,
That I may thee translate.

3.

Blow, trumpeter, free and clear—I follow thee,
While at thy liquid prelude, glad, serene,
The fretting world, the streets, the noisy hours of day, withdraw;
A holy calm descends, like dew, upon me,
I walk in cool refreshing night, the walks of Paradise,
I scent the grass, the moist air, and the roses;
Thy song expands my numb'd, imbonded spirit—thou freest, launchest me,
Floating and basking upon Heaven's lake.

4.

[Blow again, trumpeter! and for my sensuous eyes,
Bring the old pageants—show the feudal world.

What charm thy music works!—thou makest pass before me,
Ladies and cavaliers long dead—barons are in their castle halls—the troubadours are singing;
Arm'd knights go forth to redress wrongs—some in quest of the Holy Graal:
I see the tournament—I see the contestants, encased in heavy armor, seated on stately, champing horses;

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I hear the shouts—the sounds of blows and smiting steel:
I see the Crusaders' tumultuous armies—Hark! how the cymbals clang!
Lo! where the monks walk in advance, bearing the cross on high!]

5.

II. Blow again, trumpeter! and for thy theme,
Take now the enclosing theme of all—the solvent and the setting;
Love, that is pulse of all—the sustenance and the pang;
The heart of man and woman all for love;
No other theme but love—knitting, enclosing, all-diffusing love.

O, how the immortal phantoms crowd around me!
I see the vast alembic ever working—I see and know the flames that heat the world;
The glow, the blush, the beating hearts of lovers,
So blissful happy some—and some so silent, dark, and nigh to death:
Love, that is all the earth to lovers—Love, that mocks time and space;
Love, that is day and night—Love, that is sun and moon and stars;
Love, that is crimson, sumptuous, sick with perfume;
No other words, but words of love—no other thought but Love.

6.

III. Blow again, trumpeter—conjure war's wild alarums.

Swift to thy spell, a shuddering hum like distant thunder rolls;
Lo! where the arm'd men hasten—Lo! 'mid the clouds of dust, the glint of bayonets;
I see the grime-faced cannoniers—I mark the rosy flash amid the smoke—I hear the cracking of the guns:
—Nor war alone—thy fearful music-song, wild player, brings every sight of fear,

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The deeds of ruthless brigands—rapine, murder—I hear the cries for help!
I see ships foundering at sea—I behold on deck, and below deck, the terrible tableaux.

7.

IV. O trumpeter! methinks I am myself the instrument thou playest!
Thou melt'st my heart, my brain—thou movest, drawest, changest them, at will:
And now thy sullen notes send darkness through me;
Thou takest away all cheering light—all hope:
I see the enslaved, the overthrown, the hurt, the opprest of the whole earth;
I feel the measureless shame and humiliation of my race—it becomes all mine;
Mine too the revenges of humanity—the wrongs of ages—baffled feuds and hatreds;
Utter defeat upon me weighs—all lost! the foe victorious!
(Yet 'mid the ruins Pride colossal stands, unshaken to the last;
Endurance, resolution, to the last.)

8.

V. Now, trumpeter, for thy close,
Vouchsafe a higher strain than any yet;
Sing to my soul—renew its languishing faith and hope;
Rouse up my slow belief—give me some vision of the future;
Give me, for once, its prophecy and joy.

O glad, exulting, culminating song!
A vigor more than earth's is in thy notes!
Marches of victory—man disenthrall'd—the conqueror at last!
Hymns to the universal God, from universal Man—all joy!
A reborn race appears—a perfect World, all joy!
Women and Men, in wisdom, innocence and health—all joy!
Riotous, laughing bacchanals, fill'd with joy!
War, sorrow, suffering gone—The rank earth purged—nothing but joy left!
The ocean fill'd with joy—the atmosphere all joy!

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Enough to merely be! Enough to breathe!
Joy! Joy! all over Joy!

The Philadelphia Orchestra programme book of March 3, 4, 1905, contained this explanatory note: "Though in one movement the Fantasy has five distinct sections. Moderato molto tranquillo, arpeggic chords in muted strings and harp precede the song, in solo trumpet, tranquillo molto, of the leading melody of the work, which is later taken up by violins in octaves. What is evidently the second section begins after a pause, poco più moto, amoroso, with a languorous melody of the strings, wherein the wood-wind presently joins; the whole orchestra carries it on with great increase of speed and power. The third section opens Allegro con molto fuoco with rapid chords of trumpet, strings and chords [*sic*]. A strain of a familiar American war-song is heard in high flutes, Allegro marziale. The main theme is borne by the brass. Later, molto meno mosso, is a solo, espressivo, in the English horn, with a counter-melody in the violoncellos. The fourth section, adagio lamentoso, has a solo quasi recitative in the bass clarinet, answered by choir of strings. The fifth section returns to the original melody in full orchestra, largamente. An episode grazioso quasi scherzando leads, sempre più animato, to the closing climax, allegro molto e con spirito."

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"Unto the Everlasting," symphonic poem, Op. 9, by Rutland Boughton, with motto:—

> Darest thou now, O Soul,
> Walk out with me toward the unknown region,
> Where neither ground is for the feet nor any path to follow?

First performed at a Promenade Concert (H. J. Wood conductor), London, September 22, 1903.

Two poems, "Night" and "Day," for pianoforte and orchestra, Op. 11, by F. S. Converse, suggested by "A Clear Midnight" and "Youth, Day, Old Age and Night." Performed for the first time at a concert of the Boston Symphony Orchestra in Boston, January 21, 1905 (Mr. Gebhard pianist).

Overture, "For Valor" (from "Drum Taps"), by Havergal Brian, London, October 8, 1907.

CHORAL.

"Elegiac Ode," the "Death Carol" from "President Lincoln's Burial Hymn," by Sir Charles Villiers Stanford. First performed at the Norwich (England) Festival of 1884.

"The Mystic Trumpeter," for solo voices, chorus, and orchestra, by George H. Clutsam. See the *Musical Standard* (London) of January 23, 1904.

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"Sea Drift" ("Im Meeresgetriebe"), for baritone solo, mixed chorus, and orchestra, by Frederik Delius. Performed at the forty-second congress of the Allgemeiner Deutscher Musikverein, at Essen, May 24, 1906.

"Toward the Unknown Region," for chorus and orchestra by Vaughan Williams, Leeds (Eng.) Festival, October, 1907.

Henry Holden Huss, "O Captain! my Captain!" for male chorus. This composition won early in 1910 the prize of $100 offered by the Pittsburgh Male Chorus for the best setting of music to the poem.

MISCELLANEOUS.

Frédéric Louis Ritter's melodramatic music to accompany a recitation of "Dirge for Two Veterans." This was probably the first music set to any verses of Whitman.

"The Flight of the Eagle," text compiled from Whitman's poem, with music for soprano, tenor, baritone, and pianoforte, composed by Homer Norris. First performance at Waltham, Mass., December 10, 1901 (Miss Laura Van Kuran, Messrs. Robert Hall and Archibald Willis, singers; Miss Edith Curry, pianist). First performance in Boston, February 26, 1902 (Miss Esther Palliser, Messrs. Hall and Drennen, singers; Miss Curry, pianist).

Franklin Harris. Music for Amy Grant's recitation of Four Poems, including "Tears" and "The Mystic Trumpeter," New York, April, 1906 (?).

Organ and violin accompaniment to Olive Malvey's recitation of "Singer in Prison," London, February 10, 1906.

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Stanley Addicks, of Philadelphia. Songs: "Come, Lovely and Soothing Death"; "Out of the Cradle endlessly rocking"; "Twilight." Unpublished.

C. V. Stanford: "Songs of Faith" ("Darest Thou Now?" "Tears," "Joy, Shipmate"), sung in London by Plunket Greene, March 13, 1908.

Weda Cook Addicks, of Philadelphia. "O Captain! my Captain!" (first sung at one of Walt Whitman's lectures on Abraham Lincoln); "Tan-faced Prairie Boy"; "Out of the Rolling Ocean, the Crowd." Unpublished.

F. G. Cauffman, of Philadelphia. "Death Carol," for baritone and orchestra. Unpublished.

Philip Dalmas,* of Philadelphia. Songs, "As I watched the Ploughman ploughing," "Portals," "Twilight," "A Clear Midnight," published by Novello, Ewer & Co. in one volume; and these unpublished songs: "Night on the Prairies," "Look down, Fair Moon," "As Adam early in the Morning," "The Noiseless Patient Spider," "Abroad at a Ship's Helm," "Darest thou now, O Soul," "Silent Death," and some others.

Nicholas Douty,† of Philadelphia. Seven songs from Walt Whitman's "Leaves of Grass": (1) "Here the Frailest Leaves," (2) "When Lilacs last in the Dooryard bloomed," (3) "Sometimes with One I Love," (4) "The First Dandelion," (5) "As if a Phantom caressed me," (6) "Twilight," (7) "Lingering Last Drops"; also, "O how shall I Warble myself," "Sing on there in the Swamp"; duet, "Shine! Shine! Shine!" duet for soprano and tenor with orchestra.

A. H. Ryder. "Reminiscence" ("Shine! Shine!") for soprano, 1907.

W. W. Gilchrist, of Philadelphia. "We Two Together," for two

* Mr. Dalmas, who is a baritone, gave a concert in Boston, April 3, 1900, with Gertrude Rennyson, soprano, and Victor da Prato, violinist. Among his songs were his own Recitative and Stanza of Jeremy from "La Comédie de Richesse," "Parted Lips," and "The Huntsman's Song," but none of his settings to Whitman's poems.

† Mr. Douty, who is a tenor, sang in Boston at Félix Fox's chamber concert, January 3, 1907.

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voices. Published in the "Laurel Song Book" (Boston, 1900, 1901, 1906).

E. S. Kelley. "O Captain! my Captain!" Op. 19, for four voices. Published in the "Laurel Song Book."

Charles Fonteyn Manney, of Boston. "O Captain! my Captain!" for bass (1903). This song was sung in London and Berlin, in the season of 1906–07, by Ernest Sharpe.

Marshall R. Kernochan. "We Two Together." Sung in Boston by George Harris, Jr., December 6, 1916.

Felix White. Two "tone-pictures" for tenor and pianoforte: "Cavalry Crossing a Ford" and "By the Bivouac's Fitful Flame" from "Drum Taps." Spencer Thomas sang them at Thomas Dunhill's concert in London, February 21, 1908.

Ada Weigel Powers, of Philadelphia. Songs, "The Last Invocation," "A Clear Midnight," "Whispers of Heavenly Death." Unpublished.

Cyril Scott (England). Song, "O Captain! my Captain!"

S. Coleridge-Taylor (England). "Beat! Beat! Drums."

Frank van der Stucken. "Weave in, my Hardy Life," for four voices. Published in the "Laurel Song Book."

Charles Wood, an Irish-English composer, has set music to "Ethiopia saluting the Colors." Plunket Greene sang the song in Boston, January 10, 1899. This song and the same composer's "O Captain! my Captain!" were sung here by Whitney Tew, November 6, 1901.

For the notes on the compositions by the Philadelphians, with the exception of that on Mr. Gilchrist, we are indebted to the composers themselves and to Mr. Horace Traubel, of Camden, N.J.

The list is incomplete, and we should welcome any additions or corrections.

*
* *

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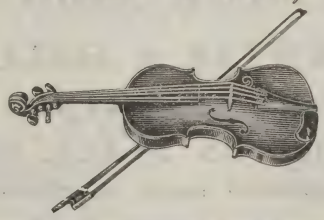
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Mr. Horace Traubel wrote an article which was published in 1900 in the *North American* of Philadelphia:—

"Ingersoll said to me in one of our talks: 'The great literature of the world is to be tested by its readiness for vocalization. The immortal song, the immortal prose, lends itself to the lips. Tried by this test, Whitman is supremely great.' Whitman's sonorous lines are indeed impressive, whether utilized in the exigencies of oratory or music. Bell, one of the younger English composers, has written a symphony, calling it 'Walt Whitman,' which has received the honor of distinguished performance, and is admirably accepted by the more eminent musical writers who were present at its initial presentation. Whitman would often remind me in a half-humorous way that '"Leaves of Grass" was intended as much for the musicians as any one, and, if not defeated of its purpose, would perhaps inspire them to some noble, contemporaneous utterance.' This was a true prophecy.

"A simply conventional musician would find Whitman too drastic and elementary for inspiration. But the musicians who are willing to make departures in their trade, throwing aside a trammelling tradition, discover in Whitman a major source of artistic representation. Bell has shown this in a symphony which it took an orchestra the best part of an hour to play. Villiers Stanford many years ago utilized the Lincoln Ode for a stately and sensuous composition. Artists everywhere have drifted toward Whitman for the modern theme. I am told that Grieg has always read Whitman and regards him as essentially musical and a mine of vitalizing and germinal treasure to composers who rebel against established musical creeds.

"These prior reflections bring us easily to the present moment and to Philadelphia, and invite some direct reference to the already large share of attention given by Philadelphia musicians to Whitman. Four local singers of note have signally written to Whitman—Weda Cook, Frank G. Cauffman, Nicholas Douty, and Philip Dalmas.

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At the convention of the Whitman Fellowship in this city on May 31 the songs of two of these composers—Dalmas and Cauffman—were sung to an audience, not all of it by any means Whitmanic, to whom the result seemed electric and powerful. Dalmas sang his own songs, eight in number, and displayed such daring in method as seemed somehow to give his work remarkable and exceptional identity. Dalmas's innovations excite extreme opinion either to applaud or condemn. Dalmas proposes to publish a volume of these songs. He is of Philadelphia parentage, and has spent years both abroad and at home in severe training. He is a man of ripe ideas, gravely interested in the social movement in England.

. . . "To the critics who have always declaimed against Whitman on the ground that he lacks lyrical quality, the very evident and growing warmth of musicians in their regard for him, and the practical use they make of his poetic output, must come with a certain shock. When Whitman walked these streets he was in effect our greatest literary craftsman and supreme musician, though his individuality imparted to his heart and his lyricism the properties of a fresh procedure. Whitman rebelled against all artistic forms, not because he was averse to form, but because he desired free volition and plenty of room. As to form in the abstract, his was most unmistakable and inexorable."

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Mr. Joseph Bonnet, organist and composer, was born at Bordeaux, on March 17, 1884. His father, organist of the church of Sainte Eulalie, gave him his first music lessons. When he was fourteen years old, Joseph was made organist of the church of Saint Nicolas at Bordeaux, later of the church of Saint Michel. He gave a recital that attracted attention. Entering the Paris Conservatory, he studied the organ with Guilmant. In 1906 (July 6) he was awarded a first prize for organ playing. First prizes were also awarded that year to Messrs. Barié and Vierne. The subject for a fugue was given by Gigout; the subject for free improvisation by Lavignac. Before Mr. Bonnet was awarded the prize, he was chosen in competition (March 23, 1906) organist of Saint Eustache in Paris. In order to pursue without interruption his studies in the Conservatory he did voluntary service in the army when he was eighteen and a half years old instead of awaiting the regular summons at twenty-one. He soon became known throughout Paris by playing at concerts of the Société des Compositeurs, the Schola Cantorum, the Société Nationale, the Société Bach, the Société Handel, and the concerts of Lamoureux and Colonne. Guilmant died, and Mr. Bonnet was named organist of the Société des Concerts du Conservatoire. In the season of 1910–11 he gave more than forty recitals at Saint Eustache. He has given recitals in France, England, Belgium, Switzerland, Austria-Hungary, and Germany. His compositions for the organ are many, and he is the editor of compositions played at his series of five historical recitals.

Mr. Bonnet played for the first time in this country in the Great Hall, College of the city of New York, January 30, 1917.

On April 16, 1917, Mr. Bonnet gave a recital at the new Old South Church. On January 23, 1918, he played in Symphony Hall, where a concert took place for the benefit of the Edith Wharton War Charities. His associates were Mme. Gabrielle Gills, soprano, and the Société des Instruments Anciens. He then played pieces by Bach, Clérambault, Grigny, and a concerto by Handel. He gave recitals at the Emmanuel Church March 17, 24, 1918.

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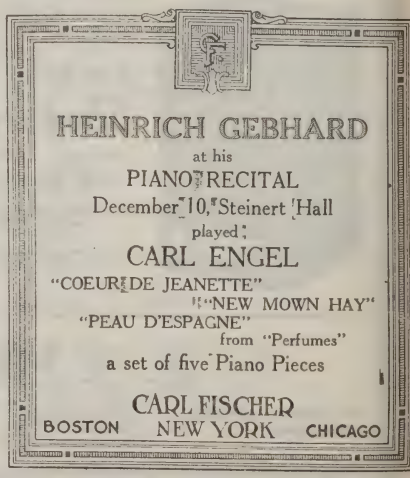

SYMPHONY FOR ORGAN AND ORCHESTRA, No. 1, OP. 42.

FÉLIX ALEXANDRE GUILMANT

(Born at Boulogne, March 12, 1837; died at Meudon, March 29, 1911.)

This symphony was performed for the first time at the Trocadéro, Paris, August 22, 1878, the year of an International Exposition at Paris, when the French Government paid much attention to music. There were concerts given by visiting orchestras and choral societies. There were Italian, Russian, Scandinavian, English, and Dutch concerts. The United States was represented by Gilmore's Band and Lillian Nordica. At the first performance of this symphony, the composer was the organist.

The great organ built by Cavaillé-Coll for the Trocadéro was displayed for the first time on August 7, 1878, and Guilmant was the organist. In the course of the season other organists played—César Franck (who on October 1 produced his Fantaisie, Cantabile, and Pièce Héroïque), Widor, Lange, Gigout, Dubois, Mailly, Lemaigre, Loret, Messager, and others.

The first movement of this symphony was played in Boston at a Philharmonic concert, Charles H. Morse organist, December 5, 1879. The symphony was performed as a whole at a Philharmonic concert in Music Hall, November 29, 1882, when Frederick Archer was the organist. Wallace Goodrich was the organist at a concert of the Boston Symphony Orchestra in Symphony Hall, April 11, 1903, Mr. Gericke conductor. The programme was as follows: Litolff, Overture to "King Lear" (first time here); Mozart, "Il mio tesoro" (Ben Davies); Converse, "Endymion's Narrative," romance for orchestra (first performance); Goring Thomas, "O Vision Entrancing" (Mr. Davies); Guilmant, Symphony No. 1, for organ and orchestra.

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I. Largo e maestoso, D minor, 4-4. The organ gives out a dignified theme in full harmony, which is punctuated by orchestral chords. Organ and orchestra change places and lead gradually into the main movement of the movement Allegro, D minor, 2-2. The chief theme is proclaimed by the organ pedals, fortissimo. This theme is at once taken up by the orchestra and developed by it and the organ. The second theme, F major, for delicate stops of the choir organ, is treated alternately by solo instrument and orchestra. It furnishes with the other motive the material for the succeeding measures.

II. Pastorale, Andante quasi allegretto, A major, 12-8. The melody of the Pastorale is at first played alone on the organ. It is joined by its counterpart in canonic imitation. The Pastorale is given in various tonalities to organ and orchestra in turn. Contrast is gained by the introduction of a choral.

III. The Finale, Allegro assai, 2-4, is of a toccata-like nature. Rapid organ figures, accompanied by short orchestral chords, are at last checked by restful orchestral interludes. The contrasting

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SPECIAL ANNOUNCEMENT

One of the two pairs of Symphony Concerts scheduled for October and postponed because of the closing of all Halls and Theatres will be given in Symphony Hall

MONDAY AFTERNOON, DECEMBER 30, at 2.30 o'clock
TUESDAY EVENING, DECEMBER 31, at 8 o'clock

PROGRAMME

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G. BIZET (b. Paris, France, 1838) "PATRIA," Dramatic Overture

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Monday Afternoon, December 30
Tickets dated Saturday Evening, October 12, 1918, to be used
Tuesday Evening, December 31

Single tickets for these concerts now on sale at Box Office

sustained theme given out by the organ opens with measures resembling an intonation for the Magnificat. There is extended thematic development. This "Magnificat" theme is used in D major for the peroration.

Guilmant, one of the most celebrated of modern organists and composers for the organ, was the son of Jean Baptiste Guilmant, organist for fifty years of the church of Saint Nicholas, Boulogne. The father died in May, 1890, at the age of ninety-seven. Alexandre studied with his father and later with Gustave Carulli, a son of the famous guitarist, Ferdinand Carulli.* Guilmant was hardly sixteen when he was appointed organist of Saint Joseph. At eighteen his first Mass was performed at Saint Nicholas, of which church he

* Ferdinand Carulli, born at Naples, February 10, 1770, the son of a distinguished author, died at Paris in February, 1841. Having taken some violoncello lessons of a priest, he was chiefly self-taught, as there was no teacher of the guitar in Naples. Perhaps for this reason, Ferdinand invented a technic that had been hitherto unknown. Arriving at Paris in 1808, he gave concerts with brilliant success, and became the rage as virtuoso, teacher, and composer for his instrument. Over three hundred of his guitar pieces—concertos, quartets, trios, duos, solos—were published. He wrote a method for the guitar, also "L'Harmonie appliquée à la guitare" (Paris, 1825).

Gustave Carulli was born at Leghorn, June 20, 1801. He died at Boulogne in October or November, 1876. At Paris he studied the pianoforte with Mirecki, harmony with Isouard, and composition with Paer. In 1825 (March 18) he brought out his musical-farce "I Tre Mariti" at the Scala, Milan, but there was only one performance of it. The next three years were spent by him in Paris, where he tried in vain for the production of an opera. Going to London in 1845, he sojourned there some years, and finally made Boulogne his dwelling-place. His string quartets and piano trios, although Rossini esteemed them, were not published. He wrote treatises on singing—he was himself an excellent tenor—*vocalises,* pieces for male quartet, and many romances and canzonettes.

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became chapel-master in 1857. In 1860 he became a pupil of Jacques Nicolas Lemmens (1823–81), and in 1862 his playing at the inauguration of the organ of Saint Sulpice in Paris made a sensation. Charles Alexis Chauvet, a musician of rare talent, organist of the Trinité, Paris, died in 1871, at the age of thirty-four. Guilmant was appointed his successor. He filled this position until 1902, when he resigned on account of differences of opinion with the pastor as to the character of ecclesiastical music. In 1876, he was appointed organist of the Société des Concerts du Conservatoire; in 1896 he was named Professor of the Organ at the Paris Conservatory. He joined Vincent d'Indy, Charles Bordes, and a few others in 1894 in the establishment of the Schola Cantorum, devoted to the cultivation of ecclesiastical music in its highest forms, and the music school of a radical wing of modern French musicians. In 1902 the Minister of Fine Arts decreed that he should give a series of concerts at the Trocadéro for specific purposes, but before this, his concerts at the Trocadéro had been a prominent feature of music life in Paris.

As a virtuoso, he visited Russia, Spain, Italy, England, the Netherlands, and the United States. He first visited this country in 1893, when he gave organ recitals in Boston at the new Old South Church, September 25 and 26. He was again in Boston in 1897, when he gave recitals at the Mission Church, December 8 and 9. In 1904 he gave recitals (November 14, 23) in Symphony Hall.

The list of his compositions for the organ is a long and varied one. He edited a remarkable collection of organ music by old masters. There are also in the catalogue of his works much music for the church and scenes for concert use. A scene "Balthazar," for solo voices, chorus and orchestra and a symphonic cantata "Ariane," should also be mentioned. Pougin mentions "Geneviève de Paris," a symphonic oratorio. Guilmant never wrote an opera, and was thus a *rara avis* among French composers.

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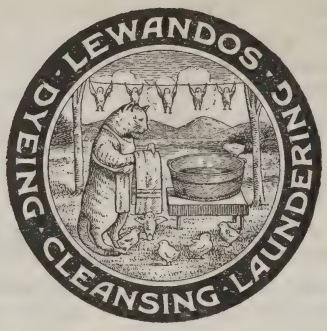

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FRIDAY AFTERNOON, DECEMBER 20, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 21, at 8.00 o'clock

D'Indy . . . "Wallenstein," Trilogy after the Dramatic Poem of Schiller, Op. 12

I. Wallenstein's Camp.
II. Max and Thekla (The Piccolomini).
III. The Death of Wallenstein.

Chopin . . . . . Concerto in E minor, Op. 11, No. 1

I. Allegro maestoso.
II. Romance: Larghetto.
III. Rondo: Vivace.

Berlioz . . . . . Overture, "King Lear," Op. 4

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Suite, Op. 15, Valse. Arranged for two pianos . . . . . *Arensky*
Duo Art Piano played by Harold Bauer and Ossip Gabrilowitsch

Aria, Il est doux, "Herodiade" . . . . . *Massenet*
Miss Bullard (with Pianola Accompaniment)

Dream of Love No. 3 . . . . . *Liszt*
Interpreted by Mr. Smith

Dream of Love No. 3 . . . . . *Liszt*
Duo Art Pianola played by Arthur Shattuck

Yeoman's Wedding Song . . . . . *Poniatowski*
Allah . . . . . *Chadwick*
Invictus . . . . . *Huhn*
Mr. Kidder (with Pianola Accompaniment)

Ballade in G minor . . . . . *Chopin*
Duo Art Pianola played by Ethel Leginska

Prelude—Cycle of Life . . . . . *Ronald*
At Parting . . . . . *Rogers*
Song of Joy . . . . . *Cadman*
Miss Bullard (with Pianola Accompaniment)

Celebre Serenade Espagnole, Op. 181 . . . . . *Albeniz*
Duo Art Piano played by Paquita Madriguera

The Americans Come . . . . . *Foster*
Mr. Kidder (with Pianola Accompaniment)

Souvenir de Varsovie, Mazurka . . . . . *Schulhoff*
Interpreted by Mr. Smith

I Feel Thy Blissful Presence. Duet . . . . . *Hoffman*
Miss Bullard and Mr. Kidder (with Pianola Accompaniment)

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HENRI RABAUD, Conductor

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Seventh Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, DECEMBER 20

AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 21

AT 8.00 O'CLOCK

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I. Allegro maestoso.
II. Romanze: Larghetto.
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"Wallenstein," Trilogy (after the Dramatic Poem of Schiller)

Vincent d'Indy

(Born at Paris, March 27, 1852*; now living in Paris.)

The first work of Vincent d'Indy that was performed in Paris was his "Ouverture des Piccolomini," which was produced at a Pasdeloup concert, January 25, 1874. This overture, the second part of the "Wallenstein" trilogy, showed, it is said, the marked influence of Schumann. It was afterwards changed materially, thoroughly rewritten.

The "Wallenstein" trilogy was begun in 1873–74. It was completed about 1881. The third movement, "La Mort de Wallenstein," was first performed at a Pasdeloup concert ("Concert Populaire") in Paris, March 14, 1880. The first movement, "Le Camp de Wallenstein," was first performed at a concert of the National Society, Paris, April 12, 1880. It was performed March 30, 1884, at a Concert Populaire, Pasdeloup conductor, in Paris. There were performances of this or that movement at the concerts of the National Society in Paris, at Angers, and at Antwerp, but the first performance of the trilogy, complete, was at a Lamoureux concert in Paris, March 4, 1888.

The first performance of the trilogy in the United States was at one of Anton Seidl's concerts in Steinway Hall, New York, December 1, 1888.

* This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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The first performance of the trilogy in Boston was on October 19, 1907, Dr. Muck conductor.

Among the other performances in the United States are the following: Chicago: Chicago Orchestra, Theodore Thomas conductor, "Wallenstein's Camp," October 27, 1900; the complete trilogy, April 6, 1901; "Wallenstein's Camp," April 6, 1907, Frederick A. Stock conductor. Cincinnati: Cincinnati Orchestra, Mr. Van Der Stucken conductor, "Wallenstein's Camp," December 19, 1903, January 27, 1906.

When "The Death of Wallenstein" was first performed in Paris, there was an argument, an explanatory programme, for a contemporary reviewer then discussed the possibility of translating into music "Rêves héroïques de gloire et de liberté," "Trahison," "Mort," while he admitted d'Indy's success in the sections, "Souvenir de Thecla" and "Triomphe." The score of the trilogy is without a programme of any sort.

Hugues Imbert's sketch of the trilogy was Englished by Stanley V. Makower as follows:—

"The distinguishing feature of the symphonic music of Vincent d'Indy is that it paints with forcible truth, marvellous vividness, and astonishing vigor the various episodes in the drama of Schiller. For instance, in the first part, 'Le Camp,'* after the slow valse, comes the

* James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unfailing success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law,

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savage dance with its determined rhythm, the sermon of the Capuchin father given to the bassoon, the theme of Wallenstein energetically illustrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by the trumpets amid the fortissimi of the orchestra. In all this you will recognize the mastery of the musician who has approached very nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the persons in the drama. Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what felicity do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested in the brief introduction by the horns! The third and last episode is the death of Wallenstein. Very dramatic is the opening, in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini' (act ii., scene 6). Yet the mysterious force which labors in the bowels of nature—the ladder of spirits that stretches from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their centre,—all this can be

save that of the camp; a hard oppression of the peasantry, and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

> " 'Not He it is, who on the tragic scene
> Will now appear—but in the fearless bands
> Whom his command alone could sway, and whom
> His spirit fired, you may his shadow see,
> Until the bashful Muse shall dare to bring
> Himself before you in a living form;
> For power it was that bore his heart astray—
> His Camp, alone, elucidates his crime.' "

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beheld alone by the eyes of the heaven-born joyous descendants of Zeus—those eyes from which the veil of blindness has fallen. After several episodes, an ascending progression of the basses brings back the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the *starry* chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song. Soon calm is restored, and the sound dies away gradually in a long pianissimo of the stringed instruments."

*
* *

The first movement, "Wallenstein's Camp," Allegro giusto, 3-4, is dedicated to Henri Duparc.* It is in the general nature of a scherzo which portrays the camp life and the rude jesting of the soldiery. The chief theme is given immediately to full orchestra. It

* Marie Eugène Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck prompted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault. In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the Lower Pyrenees. He is now living in Switzerland. His chief works are a symphonic poem, "Lenore" (composed in 1874–75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony concert, December 5, 1896), an orchestal suite, a violoncello sonata (destroyed), a set of waltzes for orchestra (1874) "Aux Étoiles," nocturne for orchestra (1910, performed at a Lamoureux concert, February 26, 1911), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874–78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.

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is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, allegro moderato, 3-8. After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the other a theme, B minor, Allegro moderato e giocoso, 2-4, in a fugal passage.* This section describes the Capuchin's sermon. The monk is mocked and derided by wood-wind instruments; the trumpet parodies the fugue theme, and clarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets, and trombones announce by a phrase, Largo e maestoso, 4-4, the presence of Wallenstein. The monk is at last free, and the scherzo trio, which began with the bassoon theme, is at an end. The Camp motive and the waltz themes are worked out with changes in the instrumentation, and the Wallenstein motive reappears (brass instruments) at the close in the midst of the orchestral storm.

II. "Max and Thekla" ("The Piccolomini"), Andante, Allegro, Adagio, E-flat major, B major, G major, E-flat minor, 4-4, is dedicated to Jules Pasdeloup.† There is a short introduction full of

* Hermann Kretzschmar, in his analysis of this movement, is reminded of the days of Reinhard Keiser (1674–1739), who wrote quartets, quintets, and sextets for bassoons.

† Jules Étienne Pasdeloup was born at Paris, September 15, 1819. He died at Fontainebleau, August 13, 1887. At the Paris Conservatory he gained the first prize for *solfège* in 1832 and the first prize for pianoforte playing in 1834. He afterwards took lessons of Dourlen and Carafa in composition. As Governor of the Château of St. Cloud he made influential friends, and, discontented with the orchestral leaders who would not produce his works or those of young France, he founded in 1851 the "Society of Young Artists of the Conservatory," of which he was conductor. He produced symphonies by Gounod, Saint-Saëns, Gouvy, and other French composers, also music hitherto unheard in Paris by Mozart, Schumann, and Meyerbeer. In 1861 he moved to the Cirque Napoléon, and on October 27 began his Concerts Populaires. A flaming admirer of Wagner, he produced "Rienzi" at the Théâtre Lyrique (April 6, 1869), and lost

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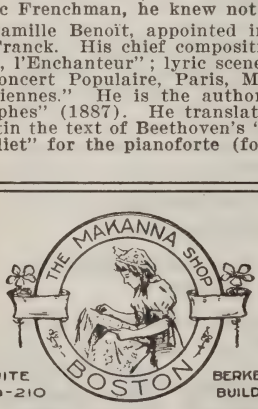
bodement, with a rhythmic figure for kettledrums, plaintive wail of violins, and lamentation of the horns. This horn motive is identical with the second section of the Wallenstein motive, which was heard in the first movement.

Max Piccolomini is then characterized by an expressive theme, Andante, E-flat major, 4-4, which is given first to the clarinets and horns, afterwards to the full orchestra. This theme is developed at length. The kettledrums interrupt, but the motive is repeated, and, varied, gains in emotional intensity. Brass and drums hint at the tragic ending, but the tempo changes to Allegro risoluto, and a motive built on the first measure of the Max theme is associated with a dialogued motive for violin and 'cello. The fate motive of the introduction enters. There is an energetic development of this theme and of that of the Allegro risoluto. This leads to a section in B major, Andante tranquillo. The clarinet, accompanied by tremulous strings, sings a theme that may be named the Thekla or Love motive. This theme is repeated by violas and 'cellos, and it is combined with the theme of Max. The love scene is interrupted by the entrance of Wallenstein's typical motive (brass, maestoso), which is now passionate and disquieted. The Allegro risoluto theme returns, and there is a conflict between it and the Fate motive, in which the tragic end of Max is determined. The oboe sighs out Thekla's lament: her theme now appears in E-flat minor. There is a final recollection of Max (theme for first horn), and the end is mourning and desolation.

III. Wallenstein's Death, Très large, Allegro maestoso, B minor, 2-2, is dedicated to Camille Benoït.* "One will listen in vain," says Mr. H. W. Harris, "for any musical description of the great warrior's

much money. After the Franco-Prussian War he resumed his concerts,—he was manager of the Théâtre Lyrique 1868–70,—and the French government gave him a subsidy of twenty-five thousand francs. He closed these concerts in 1884 and in that year a sum of nearly one hundred thousand francs was raised for him at a concert in his honor. But he could not be idle. In 1885 he organized concerts at Monte Carlo, and afterwards established pianoforte classes in Paris. In 1886 he began a new series of orchestral concerts with the old title, but the revival was not successful. A conductor of most catholic taste, he was ever a firm friend of young composers, and, though a patriotic Frenchman, he knew not chauvinism in art.

* Camille Benoit, appointed in 1895 *conservateur* at the Louvre, was a pupil of César Franck. His chief compositions are an overture (about 1880); symphonic poem, "Merlin, l'Enchanteur"; lyric scene, "La Mort de Cléopâtre" (sung by Mme. Mauvernay at a Concert Populaire, Paris, March 30, 1884); music to Anatole France's "Noces Corinthiennes." He is the author of "Souvenirs" (1884) and "Musiciens, Poètes, et Philosophes" (1887). He translated into French extracts from Wagner's prose works; into Latin the text of Beethoven's "Elegische Gesang," and he arranged Berlioz's "Romeo and Juliet" for the pianoforte (four hands).



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tragic end. The composer adheres to the programme of Schiller's drama, in which, it will be remembered, the audience is not permitted to witness the assassination of the hero."

There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the movement proper, Allegro, portray to some the conspiracy and the overthrow of the general, whose theme appears now in a distorted shape. Again is there the tumultuous confusion of the camp. A maestoso passage follows. This is succeeded by a repetition of the Allegro, which, however, is changed. The Thekla motive comes again, and another maestoso passage follows. The trilogy ends sonorously with the introduction used as a foundation.

The trilogy is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, bass drum, cymbals, eight harps, strings.

Mr. Josef Casimir Hofmann was born at Cracow, January 20, 1876.* (The date January 20, 1877, is also given.) He was the son of Casimir Hofmann, conductor, a composer of operettas, and teacher of harmony and counterpoint at the Warsaw Conservatory.† Josef's mother was a singer. The boy received his first music lessons from his father, and he played in public when he was six years old at a charity concert in Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York,

*In Riemann's "Musik-Lexikon" (1909) the pianist's name is spelled "Joseph Hofmann."

†This statement is made by Grove's Dictionary. In Mme. Modjeska's Memoirs, Casimir Hofmann is referred to as "formerly the leader of the orchestra in Cracow." Riemann's "Musik-Lexikon" says merely that he was a conductor and composer of operettas. Mr. Hofmann died in 1911.

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November 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own Berceuse and Waltz. He gave ten concerts in Boston that season. His first appearance was at Music Hall, December 23, 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi, Theo. Björkstein, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Young Hofmann was then withdrawn from public life, chiefly through the agency of the late Alfred Corning Clark, and went to Berlin, where he rested for a time and studied counterpoint with Heinrich Urban, the pianoforte with Moszkowski. He then studied with Rubinstein at Dresden for two years and a half, until the death of that master. He also took lessons of d'Albert. In 1894 he played in Dresden, London, and other cities, and in 1897 began a concert tour of Europe and America.

He revisited Boston with the Chicago Orchestra, led by Theodore Thomas, March 27, 1898, and played Rubinstein's concerto in D minor and a group of solo pieces. He gave recitals in Music Hall, March 28 and April 21, 1898. His next recital was on March 6, 1901, in Symphony Hall.

His first appearance with the Boston Symphony Orchestra in Boston was on November 30, 1901, when he played Rubinstein's concerto and a group of solo pieces. He played at a concert of the Boston Symphony Orchestra in Boston, December 17, 1910, Rubinstein's concerto in D minor; and at a concert in aid of the Pension Fund of the Boston Symphony Orchestra, April 9, 1911 (Beethoven's concerto in G major, No. 4). On January 6, 1912, he played with the Boston Symphony Orchestra Chopin's concerto No. 2, F minor.

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On December 13, 1913, he played Schumann's concerto. He has given recitals here in various halls. In 1902 (March 29, April 5) he gave chamber concerts with Messrs. Kreisler and Gerardy, and in 1904 (December 6) he played with the Kneisel Quartet.

Mr. Hofmann has composed several piano concertos and smaller piano pieces. He played his concerto in A minor, No. 3, with the Philharmonic Society of New York, February 28, 29, 1908. He has contributed to various periodicals, and published a book about piano technic.

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Frederick Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i. e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories—for instance, on a fine moonlit spring night, I have written for muted violins as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the Finale was ready; in September the concerto was rehearsed with a quartet. Chopin wrote, "Those who were present say that the Finale is the most successful movement (probably because it is easily understood)." The musical world of Warsaw—

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Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on October 11, 1830. The programme was as follows:—

Symphony	*Görner*
First Allegro from the Concerto in E minor	*Chopin*
Aria with Chorus	*Soliva*
Sung by Miss Wolkow.	
Adagio and Rondo from the Concerto in E minor	*Chopin*
Overture to "Guillaume Tell"	*Rossini*
Cavatina from "La Donna del Lago"	*Rossini*
Sung by Miss Gladkowska.	
Fantasia on Polish Airs	*Chopin*

Carlo Evasio Soliva, composer and singing-teacher, was born at Casal-Monferrato about 1792. He studied at Milan, and his opera, "La Testa di Bronzo," was produced at the Scala in 1816. He taught singing at the Warsaw Conservatory from 1821 to 1832, when he went to Petrograd, where he was made conductor and director of the opera in 1834. He also taught at the Imperial School and at the court; afterward travelled in Italy, and made his home in Paris, where he died in 1851. Among his works are four operas, sacred

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Dans le style sacré, dans le style élégant,
Sur le divin Mozart ta puissance se fonde,
Puis dans Cimarosa ton âme se féconde,
Et de Paesiello tu sors jeune et vivant.
Si dans ce peu de mots je ne puis de la vie
Résumer de travaux la force et le génie,
Laissons dire le reste aux pleurs de l'amitié.

The singers at this concert were Soliva's pupils. Anna Wolkow was born near Grodno in 1811, and made her début at the Warsaw Theatre in 1830 as Fiorella in Rossini's "Il Turco in Italia." Her beauty and her skill in song were long admired at Warsaw.

Constantia Gladkowska was born in the palatinate of Masovia, and she studied at the Warsaw Conservatory. Chopin was madly in love with her. In 1829 he wrote to Titus Woyciechowski: "I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the Adagio of my concerto" (the one in F minor). Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début as Agnese in Paër's opera of that name in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by

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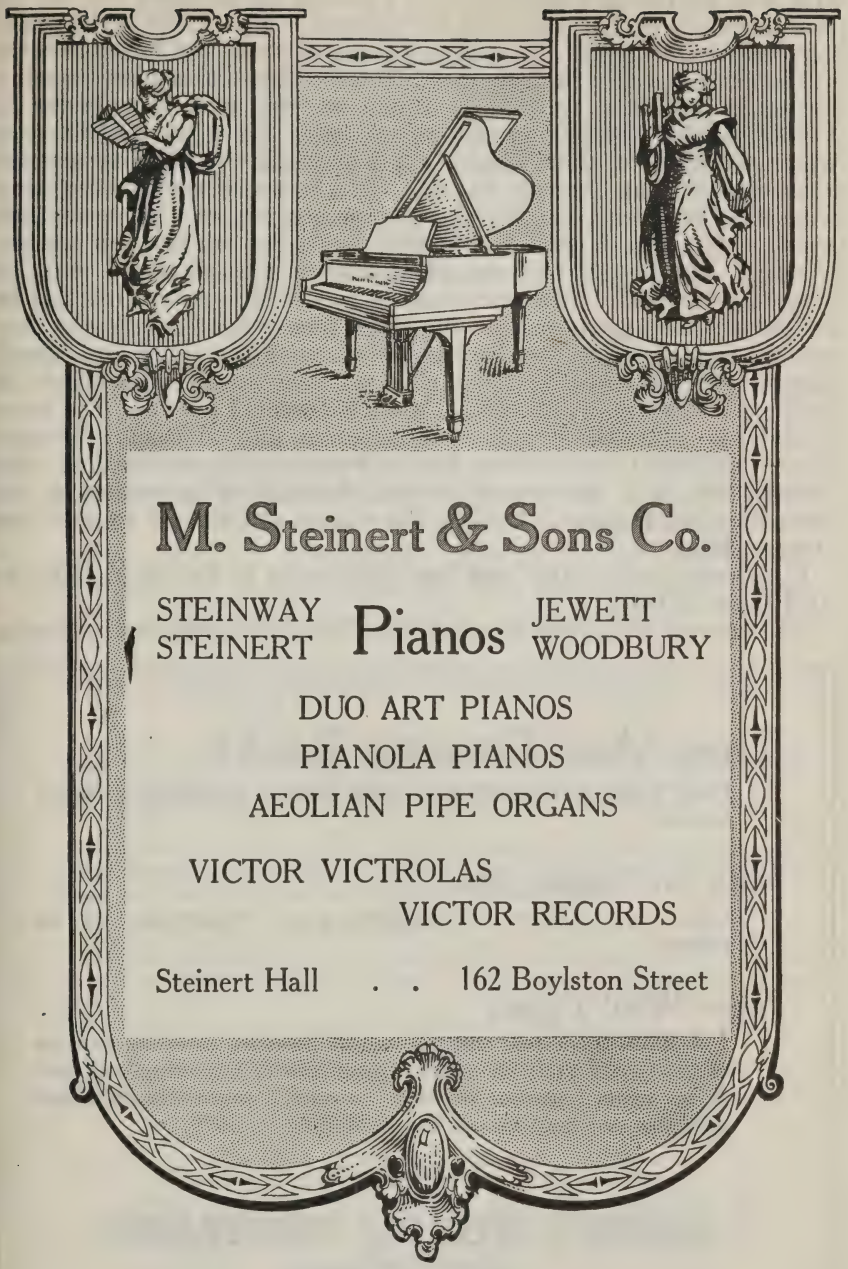
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his passion. Some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The *tutto detesto* down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned toward the audience." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story —that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, too. She could not act, she said, in opposition to the wishes of her parents. During the winter of 1836–37 Chopin met George Sand.

C. Görner, horn player and composer, went to Berlin in 1835; he died there in 1847.

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. . . His book should prove of value to a large circle of readers.—*New York Evening Post.*

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who had been exceedingly nervous, played at his ease on one of Streicher's pianos. Soliva conducted. "The first Allegro of the concerto went very smoothly, and the audience rewarded him with thundering applause. Of the reception of the Adagio and Rondo we learn nothing except that in the pause between the first and second parts the connoisseurs and amateurs came on the stage, and complimented him in the most flattering terms on his playing. The great success, however, of the evening was his performance of the Fantasia on Polish airs. 'This time I understood myself, the orchestra understood me, and the audience understood us.'" Soliva was obliged to make many corrections in the score. Carl Mikuli, who copied many of Chopin's manuscripts, says that "they were full of slips of the pen, such as wrong notes and signatures, omissions of accidentals, dots, and intervals of chords, and incorrect markings of slurs and octaves."

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (February 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

*
* *

Chopin's Concerto in E minor has been played at these concerts in Boston by Mme. Madeline Schiller, December 23, 1882; Miss Adele aus der Ohe, March 26, 1887; Mme. Teresa Carreño, October 29, 1887; Miss Etelka Utassi, October 27, 1888; Mr. Ernest Hutcheson, March 1, 1902; Mme. Antoinette Szumowska, November 17, 1906; Mr. Ossip Gabrilowitsch, October 30, 1915.

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(Born at La Côte-Saint-André, Isère, France, on December 11, 1803; died in Paris on March 9, 1869.)

In April, 1831, Berlioz, tormented by thought of Mlle. Camille Moke,* stopped at Florence, Italy, on his way from Rome to Paris; for he was willing to forfeit his holding of the *Prix de Rome* by returning. His jealousy led to the tragi-comedy of his "false suicide" (see footnote). Purposing to kill Camille, her mother, and Pleyel, he bought a chambermaid's costume for disguise, bonnet, and green veil, and provided himself with a bottle of laudanum, a bottle of strychnine, and two pistols. "I must hurry to Paris," he wrote in his

* Marie Félicité Denise Moke, the daughter of a Belgian teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory. She married in 1831 Camille Pleyel, the piano manufacturer. The story of her relations as Miss Moke with Berlioz, to whom she was betrothed, and with Ferdinand Hiller, is a singular one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in "Les Soirées d'Orchestre." This story, which first appeared in the *Gazette Musicale* of 1844, should be read in connection with Berlioz's tale, "Le Suicide par Enthousiasme," which was published in the *Gazette Musicale* of 1834, and afterwards in "Les Soirées d'Orchestre." It is said that Miss Moke's coquetry was not extinguished by her marriage.

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Memoirs, "to kill two guilty women and one innocent man. For this act of justice I, too, must die." But when he arrived at Nice, the folly of his plan struck him, and a letter of advice from the director of the Roman Academy led him to rest at Nice.

It was in a laurel grove on the bank of the Arno that Berlioz read Shakespeare and "discovered 'King Lear.'" He shouted in his admiration. He thought he would "burst with enthusiasm"; in his transport he rolled on the grass. From the tragedy he took these lines which afterwards he put at the head of "Passions" in the Symphonie fantastique:—

> As flies to wanton boys, are we to th' gods;
> They kill us for their sport.*

It was, then, at Florence before he thought of slaughter in Paris that he began to write the overture to "King Lear." In May at Nice he revised and orchestrated it and sketched his overture to "Rob Roy." He wrote to Humbert Ferrand: "My repertory is enlarged by a new overture. I completed yesterday an overture to Shakespeare's 'King Lear.'" This letter was dated "10th or 11th of May." On May 6 in a letter addressed to Gounet, Girard, Hiller, Desmaret, Richard, and Sichel, he wrote: "I have almost finished the overture to 'King Lear'; I have only the instrumentation to do." In January, 1832, at Rome he re-copied the separate parts of the overture. He was at work as a copyist at Côte-Saint-André in June of that year. Bored in his birthplace, he begged Ferrand in October to visit him, that he might have some one with whom he could talk, and he asked

* "Nous sommes aux dieux que sont les mouches aux folâtres enfants; ils nous tuent pour s'amuser."

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him to bring the plays of "Hamlet," "Othello," "King Lear," and the score of Spontini's "La Vestale."

But let us read the story of the overture as told by Berlioz in his Memoirs*:—

And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life; O Nizza!

But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Piedmontese garrison at the café; I even played a game of billiards with them one day; that was enough to inspire the chief of police with grave suspicions on my account.

"Evidently this young French musician has not come to Nice to attend the performances of 'Matilda di Sabran'" (the only work that was to be heard there then), "for he never goes to the theatre. He spends whole days on the rocks of Villafranca. . . he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the *table d'hôte* . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguing himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of *Young Italy*, it is clear as day, a most flagrant case of conspiracy!"

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation: "What are you doing here, sir?"

* The translation into English is by William Foster Apthorp.

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"Yes, I am *making plans* for an overture to 'King Lear'; that is to say, I have already drawn up the plan, for the design and instrumentation are finished; I even think that the opening will be formidable."

"How the opening? Who is this King Lear?"

"Alas, sir! He is a good old fellow who was king of England."

"England!"

"Who lived, according to Shakspere, some eighteen hundred years ago, and was weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . ."

"We are not talking of kings! . . . What do you understand by the word instrumentation?"

"It's a musical term."

"Always the same pretext! I know very well, sir, that people don't go about composing music in that way, without a pianoforte, with nothing but an album and a pencil, walking up and down the beach! So please to tell me where you intend going, and your passport will be delivered to you; you must not stay in Nice any longer."

"Then I will go back to Rome, and continue composing without a pianoforte, with your permission."

So it was done. I left Nice the next day, very much against my will, it is true, but with a light heart and full of *allegria*, thoroughly alive, and thoroughly cured.

It has been said that the overture was first played at a concert given in Paris on December 9, 1832. We are not able to substantiate this statement. Berlioz's Symphonie fantastique and "Lélio" were then performed, the latter for the first time, but we find no mention of the production of this overture. Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832–33. Berlioz himself was notoriously careless about dates in his romantic Memoirs, but he states distinctly that the programme of the concert on December 9, 1832, was composed of the Symphonie fantastique and "Lélio."

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Berlioz gave a concert on December 22, 1833. Narcisse Girard* conducted. Liszt played a piece by Weber and the violinist Théodore Hauman played one of his own compositions. Adolphe Boschot, in his monumental Life of Berlioz, mentions two new works of Berlioz: "Romance de Marie Tudor," which has disappeared; "Le Paysan breton," then composed for song and pianoforte.† Boschot then says (vol. ii., p. 211): "Aside from these two romances, the rest of the programme was known. Always the same works, remarked already the morose *Revue Musicale:* 'fecundity is not one of M. Berlioz's qualities.' To open the concert the 'King Lear' overture; to end it the Symphonie fantastique." Does this mean that the overture was performed at this concert?

The overture was certainly played, from manuscript, at the concert given by Berlioz in the hall of the Paris Conservatory, November 9, 1834. Girard conducted. The programme was as follows: Overture, "Le Roi Lear"; Two quartets, with orchestra; "Sara la baigneuse" and "La belle voyageuse"; Symphonie fantastique. Mme.

* Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra Buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

† Berlioz afterwards added an English horn; still later he orchestrated the accompaniment, and the "paysan" became a "jeune pâtre."

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Willent-Bordogni, mezzo-soprano, sang an aria from Rossini's "La Donna del Lago." Henrich Panofka, violinist, played a fantaisie on the air "Une fièvre brulante" in Grétry's "Richard Cœur-de-Lion." The *Gazette Musicale* said that the singers of the quartets were "Mm. Puig, Heuse and Boulanger." "La belle voyageuse" had appeared in 1830 as a song for voice and pianoforte, No. 4 in Berlioz's "Mélodies irlandaises." The text was based by Thomas Gounet on a poem by Thomas Moore. "Sara la baigneuse," poem by Victor Hugo, was new.* Panofka, born at Breslau in 1807, died at Florence in 1887. In 1842 he founded with Marco Bordogni an Académie de Chant, and taught singing in London, Paris, and Florence. Bordogni's daughter Louisa married J. B. J. Willent (1809–1852), a famous bassoon player, who wrote two operas, "Le Moine," and "Van Dyck," performed at Brussels. Louisa Bordogni visited New York in 1833 and sang in Rivafinoli's opera company which opened the National Theatre, November 18 of that year. Richard Grant White relates that she "pleased by girlish beauty (she was but seventeen years old)." Willent was called to New York in 1834. According to Fétis he married Louisa there and was afterwards known as Willent-Bordogni. Some one wrote in the *Revue du Théâtre* that the overture was a masterpiece. "It is something unheard of! something sublime."

Adolphe Jullien in his Life of Berlioz gives the date of this concert as Sunday, November 6, 1834. He was misled, probably, by a misprint in the *Gazette Musicale.*

The overture was played again at Berlioz's concert on December 14, 1834. The first performance in Germany was at Brunswick, January 18, 1840, when A. B. Bohrer conducted.

The overture was performed in New York at a concert of the Philharmonic Society, George Loder conductor, on November 21, 1846.

It was performed in Boston at one of Theodore Thomas's concerts,

* "Sara la baigneuse" was arranged for three choruses and two male voices; also for three choruses and orchestra or for two voices with pianoforte.

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December 3, 1872. Performances at concerts of the Boston Symphony Orchestra: 1884, January 12; 1887, March 12; 1894, January 20; 1900, February 17; 1904, December 3; 1917, October 12.

Dedicated to Armand Bertin,* the overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide (tuba), kettledrums, and strings. The score was published in September, 1839. An arrangement by J. A. Leibrock for pianoforte (four hands) was published in September, 1843; one for two hands by Leibrock in February, 1854.

The Introduction, Andante non troppo lento, ma maestoso, C major, 4-4, begins with an imperious phrase in the violas, violoncellos, and double-basses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, violoncellos, and double-basses, and the last figure of each section is again echoed softly by the horns, while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the overture, Allegro disperato ed agitato, 2-2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-

*Louis Marie Armand Bertin (1801–54) became manager in 1841 of the *Journal des Débats,* to which Berlioz contributed musical articles and reviews from 1835 to 1863.

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wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in violoncellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

* * *

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One of the two pairs of Symphony Concerts scheduled for October and postponed because of the closing of all Halls and Theatres will be given in Symphony Hall

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adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and M. André Hallays, in his admirable preface to a collection of Berlioz's feuilletons, published under the title, "Les Musiciens et la Musique," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Le Tourneur's* translation that the English poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remember. He had been present with poignant emotion at the performance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of English, that I caught glimpses of Shakespeare only through the mist of Le Tourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfor-

* Pierre Le Tourneur (1736–88) translated the works of Shakespeare into French, and thereby stirred up strife in France. He also translated works by Young, Hervey, Robertson, Richardson, and others.

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tune to be about as ignorant to-day. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. *Shakesperian* was for him as for them the word that excused all sorts of follies; *Shakesperian,* the crushing effects for which he increased the sonorities of the orchestra; *Shakesperian,* his obsession by the colossal, the titanic; *Shakesperian,* the mixture of the trivial and the sublime in the symphony; *Shakesperian,* above all, the contempt for the conventions that belong to the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."

Compare with this view the essay, "Berlioz," by Barbey d'Aurevilly in "Sensations d'Art," and W. E. Henley's "Note on Romanticism," which serves as a preface to his second series of "Views and Reviews."*

* Vernon Blackburn, of the *Pall Mall Gazette,* a pupil of Henley, said of this overture to "King Lear": "In which that amazing Frenchman once more showed that all the rhetoric, the wildness, and the madness of the Elizabethan period had touched him, where most of its poetry and sentiment and romance had passed him by."

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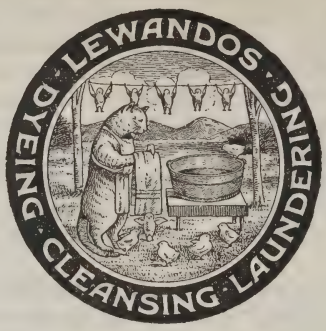

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I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

Played without pause.

Rabaud . "La Procession Nocturne," Symphonic Poem (after Lenau)
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Saint-Saëns . Concerto for Pianoforte in G minor, No. 2, Op. 22

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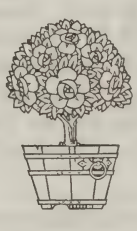

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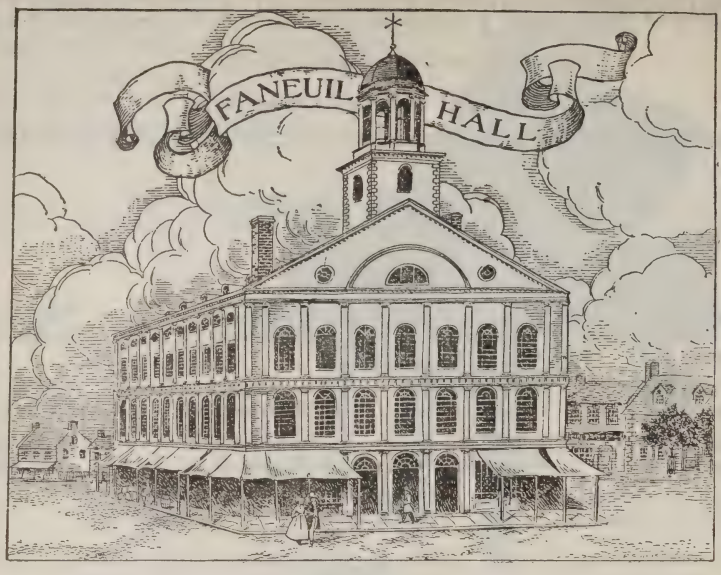

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Schumann . . . . . Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.
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SYMPHONY IN D MINOR, NO. 4, OP. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

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The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No.3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concertmaster, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf:—

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in

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"Of Schumann's compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The performances that followed in order were at Düsseldorf, at the opening of the Lower Rhenish Festival, May 15, 1853, with Schumann conductor; Leipsic, Gewandhaus concert, October 27, 1853, Ferdinand David conductor; Cologne, November 8, 1853, Ferdinand Hiller conductor. The symphony was performed at a concert in Hanover led by Joachim, January 21, 1854, when Robert and Clara Schumann and Brahms were present. The programme included this symphony; Mozart's overture to "Die Zauberflöte"; Beethoven's Pianoforte Concerto, No. 5, played by Clara Schumann, who also played a Nocturne by Chopin and a Saltarello by Heller; Schumann's Fantasie, played by Joachim; Rietz's "Dithyrambe" (Schiller's poem) for male chorus and solo voice; Mendelssohn's "Festgesang an die Künstler." It was a festival occasion, and Schumann soon afterwards wrote to Joachim of his joy in the Königshaus and the excellent orchestra. Later came the news that on February 27 Schumann, crazed, had jumped into the Rhine.*

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; † since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

* For a full account of this visit and concert see Max Kalbeck's "Johannes Brahms," vol. i. pp. 167 *seq;* Dr. Georg Fischer's "Opern und Concerte im Hoftheater zu Hannover bis 1866." pp. 259, 296; Andreas Moser's "Joseph Joachim," edition of 1898, pp. 133–136. Schumann in his letter to Joachim, dated Düsseldorf, February 6, 1854, wrote: "And I have dreamed of you, dear Joachim; we were three days together—you had herons' feathers in your hands, from which champagne flowed,—how prosaic, but how true! . . . The cigars please me very much. They have a Brahmsian flavor very strong but agreeable in taste. I see even now a smile stealing over his face!"

† In the year 1841, when the symphony was composed, Joachim was ten years old.

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The voice parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

Part I: 1. Symphony in D minor, No. 4, Schumann (first time in Boston); 2. Grand Fantasia for Violin, Ernst, Mr. Eduard Mollenhauer*; 3. Second Part from "Hymn of Praise," Mendelssohn (by request). Part II: 4. Grand Overture to Goethe's "Faust," Wagner (by request); 5. La Sylphide: Grand Fantasia, Mollenhauer, Mr. Eduard Mollenhauer; 6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon), Verdi, Messrs. Schultz, de Ribas, Hunstock; 7. Overture, "Semiramis," Rossini.

John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes

* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the symphony at Cologne, October 22, 1889.* It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

Brahms wrote to Heinrich von Herzogenberg from Vienna in October, 1886, about the original version:—

"My dear Friend:

"I think you and Joachim will derive considerable pleasure and interest from the enclosed.

"It is an exact compilation of the printed score and the original concept of Schumann's D minor symphony, modestly, and, I think, unjustly described by the composer in his introduction, as a rough sketch. You are, of course, familiar with the state of affairs, which is quite simple.

"Schumann was so upset by a first rehearsal, which went off badly, that he subsequently instrumentated the symphony afresh at Düsseldorf where he was used to a bad and incomplete orchestra.

"The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous, expressed with corresponding ease and grace. It reminds me (without comparing it in other respects) of Mozart's G minor, the score of which I also possess. Everything is so absolutely natural that you cannot im-

* "The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

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agine it different. There are no harsh colors, no forced effects, and so on. On the other hand, you will no doubt agree that one's enjoyment of the revised form is not unmixed; eye and ear seem to contradict each other. . . . Had the Meiningen quartet been more reliable, I should have tried it there long ago. How is Joachim off for strings?

"Now comes the question whether you agree with me that the original score should be published? Will you, in that case, see to it? But please return this copy as soon as possible, as it is not mine."

*
* *

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to

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accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

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"La Procession Nocturne": Symphonic Poem (after Lenau), Op. 6 . . . . . Henri Rabaud

(Born in Paris, November 10, 1873; now living in Boston.)

"La Procession Nocturne" was performed for the first time at a Concert Colonne, Paris, January 15, 1899.

There was a performance of this work by the Cincinnati Symphony Orchestra, Cincinnati, on November 30, 1900. Mr. Van der Stucken conducted.

The first performance in Boston was by the Orchestral Club, Mr. Longy conductor, January 7, 1903. Mr. Chadwick conducted a performance at a concert of the New England Conservatory Orchestra, November 19, 1909.

The latest performances were by the San Francisco Symphony Orchestra at San Francisco, Alfred Hertz conductor, November 29, December 1, 1918.

The programme book of the Cincinnati Orchestra contained this translation of Lenau's * poem:

"From a lowering sky the heavy and sombre clouds seem to hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood.

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States and did not like the people. In October, 1844, he went mad. His love for Sophie von Loewenthal had much to do with the wretched mental condition of his later years. He died at Oberdoebling, near Vienna, August 22, 1850. He himself called "Don Juan," which suggested Richard Strauss's tone poem of that name, his strongest work. His "Faust" was left incomplete.

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a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged.

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

Mr. Rabaud's symphonic poem is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum (with kettledrum stick), harp, and strings.

The composition is dedicated to Édouard Colonne.

Liszt wrote "Two Episodes in Lenau's 'Faust': 'Der Nachtliche Zug' and 'Der Tanz in der Dortschenke.'" The latter is familiar here as "Mephisto's Waltz." The former, composed 1858–60 at Weimar, was completed in January, 1861. The date of the first performance has not yet been determined. Pohl's statement that the two Episodes were performed at Weimar, April 8, 1860, is not correct. The Court concert was in 1861, not 1860, and only the second Episode was played.

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Mischa Levitzki was born at Krementschug, Russia, in May, 1898. His father, an American citizen, was there with his family on business. The boy attended the public schools of New York. He had learned to play the piano a little in Russia. Friends in New York placed him at the Institute of Musical Art, where he studied for above five years with Sigismond Stojowski. He was then sent to Berlin, where Ernst von Dohnányi was his teacher. In March, 1914, Mr. Levitzki gave his first public recital in Berlin. In the spring of that year he gave recitals in Antwerp and Brussels. The war broke out; he returned to Berlin, and in the winter of 1914–15 gave recitals there. Afterwards he gave recitals in Leipsic, Vienna, Budapest, where he played with Dohnányi, smaller cities of Germany and Austria-Hungary, and in Christiania. Returning to New York in April, 1916, he gave his first recital there on October 17 of that year.

His first recital in Boston was on October 19, 1916. He gave recitals here on November 27 of that year and on November 10, 1917.

Concerto in G minor, No. 2, for Pianoforte, Op. 22.

Charles Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living at Paris.)

This concerto was composed in 1868. It was performed for the first time at a concert given by Saint-Saëns in the Salle Pleyel, Paris, on May 6, 1868. Anton Rubinstein conducted; Saint-Saëns

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was the pianist. The programme included Mendelssohn's overture to "The Hebrides," the second concerto of Saint-Saëns, an air by Tariotti, Massé's "L'Abeille" and a Barcarolle by Offenbach sung by Miss Brunetti; pianoforte pieces—Bagatelles by Saint-Saëns; Scherzetto by Widor, then organist at Rouen; "Le Retour" by Bizet; Chauvet's "Romance sans paroles" (repeated); a tarentelle by Victor Sieg; a mazurka by Adam Lausset; and, for the ending, Saint-Saëns's first pianoforte concerto. The *Revue et Gazette Musicale* described the second concerto as a Fantasie for pianoforte and orchestra; it found that the first movement was in the manner of Rubinstein; the second owed much to Mendelssohn; the third fell below the preceding movements. As for the composer's playing, it was dry, lacking in charm and grace, and not always technically sure; "nevertheless he is a great, a very great musician." *Le Ménestrel* thought that the new concerto placed Saint-Saëns among the leading composers of the period.

Saint-Saëns made a tour in Germany in the fall of 1868, playing the new concerto at a Gürzenich concert in Cologne, and on October 15, 1868, at the Gewandhaus, Leipsic. Eduard Bernsdorf, the critic of *Signale,* praised Saint-Saëns's playing, but an ultra-conservative, did not approve the concerto. Only the second movement was acceptable. He did not like an imitation of Bach in a "hyper-Romantic" spirit. He protested violently—scurrilously, in fact—against the third movement. Returning to Paris, Saint-Saëns played the concerto at a Concert Populaire, December 13, 1868.

The first performance in Boston was at a concert of the Harvard Musical Association on February 3, 1876. B. J. Lang was the pianist; Carl Zerrahn conducted. The programme was as follows: Cherubini, overture to "Faniska," Spohr, Double Symphony, Op. 121 (first time in Boston); Saint-Saëns, Pianoforte Concerto No. 2; Beethoven, overture to "Coriolanus." John S. Dwight wrote in his *Journal of Music:* "We have heard no concerto by either of the 'new' composers comparable to it in point of individuality of genius. It is very modern, to be sure, and very French; but with

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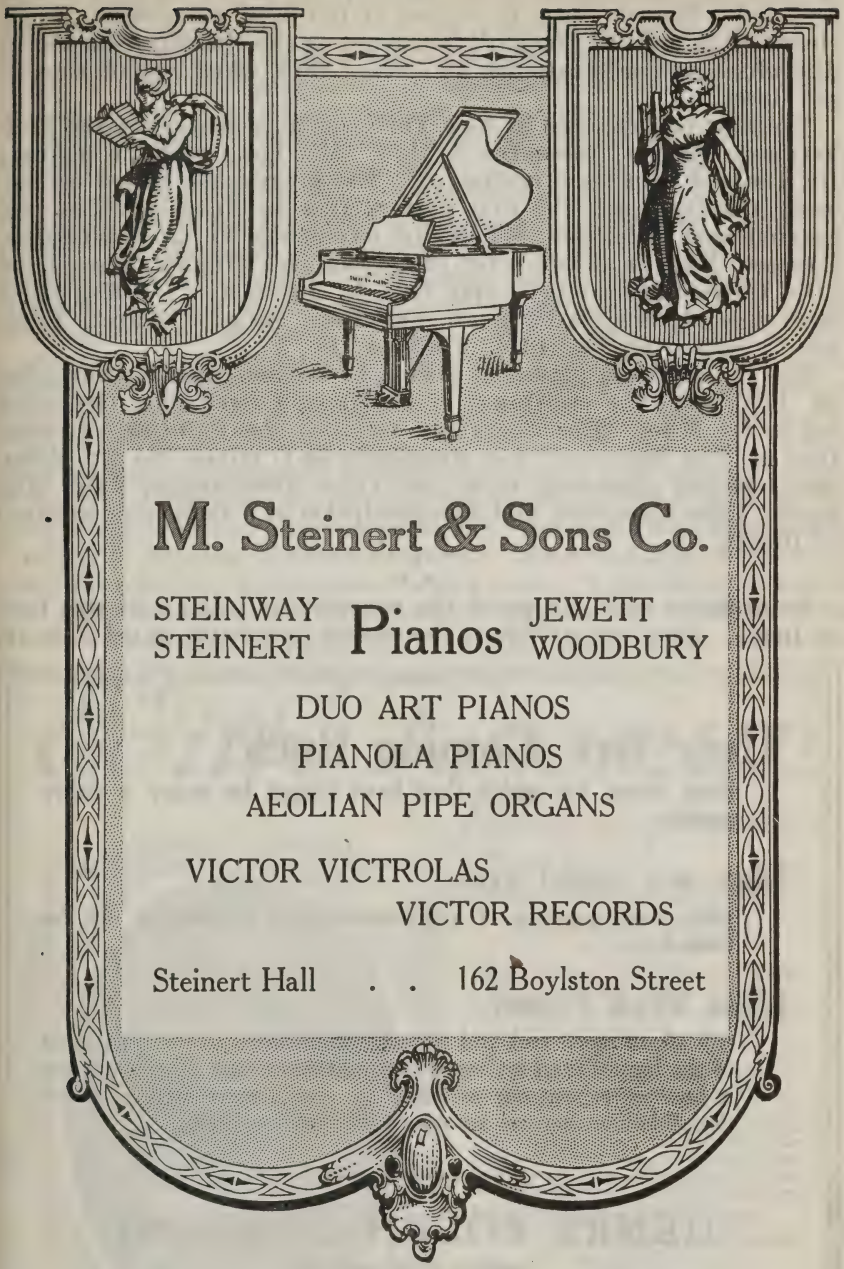
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all its technical difficulties, which are immense, and all its sensational effects, there is a spontaneous energy of life and purpose in it which justify its existence." At this performance the Scherzo was repeated. The reference to "either of the 'new' composers" is not clear to-day, and Mr. Dwight's insistence on the "immense" technical difficulties may well astonish pianists of 1918, when technic runs in the street.

The first performance in New York was at a concert of the Philharmonic Society, December 9, 1876. Mr. Lang was the pianist; Dr. Leopold Damrosch conducted. The programme stated erroneously that this was the first performance in America. The programme was as follows: Schumann, Symphony No. 2; Saint-Saëns, Concerto No. 2 in G minor for the pianoforte; Wagner, Scene from "Die Götterdämmerung" (first time in America) "(*a*, Siegfried's Narrative; *b*, Siegfried's Death and Dead Song; *c*, Marcia Funèbre)"; Beethoven, Overture, "Leonore" No. 3.

The concerto was played in Boston by the composer on November 26, 1906, with the assistance of the Boston Symphony Orchestra led by Dr. Muck. The programme included also Saint-Saëns's overture to "Les Barbares," and Symphony in C minor, No. 3. Saint-Saëns played pianoforte solos: his Valse Nonchalante, Valse Mignonne, Valse Canariste, and a transcription of a symphonic andante of Haydn.

*
* *

Saint-Saëns sent a copy of the concerto to Liszt, who was then at Rome. Liszt acknowledged the receipt in a letter dated July 19,

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1869. Three years before he had recommended Saint-Saëns as "a distinguished artist virtuoso and composer" to Franz Brendel, as "specially deserving of notice in the *Neue Zeitschrift.*" "Last year he was in Leipsic, so he told me, and played his concerto at the Gewandhaus there. But people could not make anything out of him, and in dignified ignorance allowed him to pass." This concerto was the first, in D major, brought out in the winter of 1862. Saint-Saëns played it at a Gewandhaus concert on October 26, 1865.

In the letter from Rome Liszt thanked Saint-Saëns for the second concerto, "which I greatly applaud." He added: "The form of it is new and very happy; the interest of the three portions goes on increasing, and you take into just account the effect of the pianist without sacrificing anything of the ideas of the composer, which is an essential rule in this class of work. At the very outset the Prelude on the pedal G is striking and imposing: after a very happy inspiration you do wisely to reproduce it at the end of the first movement and to accompany it this time with some chords." Liszt then noted passages that particularly pleased him. One was "the piquant rhythm" of the second subject of the Allegro scherzando. "Possibly this would have gained somewhat by more combination and development, either of the principal subject or of some secondary subject; for instance, a little anodyne counterpoint, it seems to me, would not be out of place on pages —"; and here Liszt made a suggestion in notation for five measures. There was also criticism of pages further on, where Liszt found a void. "I should like there to be some incidence and *polyphonic* entanglement, as the German

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Polyphemuses say. Pardon me this detailed remark, dear Monsieur Saint-Saëns, which I only venture to make while assuring you in all sincerity that the *total* of your work pleases me singularly. I played it again the day before yesterday to Sgambati, of whom Planté will speak to you, as of an artist above the common run and even more than ordinary *distingué*. He will let the public hear your concerto next winter, which ought to meet with success in every country." We quote from "Letters of Franz Liszt" (vol. ii., pp. 182–184), translated, often in a stiff and clumsy manner, by Constance Bache.

Liszt held Saint-Saëns in high regard until his death. He wrote to the Princess Carolyne Sayn-Wittgenstein from Weimar on April 8, 1876: "For many years I have greatly valued his talent, fully recognized. To characterize him in a word, I should say that he is the French Rubinstein—an eminent virtuoso and at the same time a very fertile composer, richly endowed, able to attempt excellence in all forms of music: symphony, oratorio, chamber music, salon music, opera. Furthermore he is an admirable organist. Personally I am more closely attached to him than to Rubinstein." *

In Liszt's letter to the Princess on July 26, 1878, there is reference to a tragedy in Saint-Saëns's private life that has been ignored or is unknown to some, if not all, his biographers: "Good God, what a perpetual litany of afflictions and desolations for poor human beings in this vale of tears! Augusz has lost prematurely his eldest son; Saint-Saëns, his younger son, shortly after the death of the other child, who fell from a third story. Last week my friend Moritz blew out his brains in Paris, and the wife of my Dutch friend Heckmann, who was on the way to make millions, writes me that there's not enough left them to buy bread. And you, my dear, sublime, and incomparable one, you have been robbed for the fourth time at Rome."

* Franz Liszt's "Briefe an die Fürstin Carolyn Sayn-Wittgenstein," Vierter Theil, p. 133. These volumes have not been translated into English.

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Liszt wrote at the Villa d'Este, Tivoli, December 29, 1878, a letter to Hans von Bülow: "When you see Saint-Saëns again, please assure him of my high esteem and sincere affection. I fear that his sympathy for my works (valiantly emphasized by the concert in the Italian theatre) has contributed to the delay of his legitimate nomination to the Institut de France.* His preferred competitor M. Massenet is fully a musical reactionary, they say. That's a very bad reason for success, but it is a peremptory one, as Joachim and company have proved. Moreover at the first ballot Saint-Saëns had the majority (13 votes) and it was only on the second ballot, that some votes scattered among neutral candidates were transferred to Massenet, on account of his opportune reactionary compromises, and assured his nomination. It will be approved by the 'Hoch-schule' of Berlin, and the greater number of conservatories, because Saint-

* This election was on November 30, 1878, to fill the chair of François Bazin. The candidates were Saint-Saëns, Massenet, Boulanger, Duprato, and Louis Lacombe. The first ballot was as follows: Saint-Saëns, 13; Massenet, 12; Boulanger, 6; Membrée, 2; Duprato, 1. On the second ballot Massenet received 18 votes, Saint-Saëns, 13, Boulanger, 3. Immediately afterwards Massenet telegraphed Saint-Saëns: "My dear colleague, the Institut has committed a great injustice."

Saint-Saëns was elected a member of the Institut, to fill Henri Reber's chair, on February 19, 1881. (He had been made a Chevalier of the Legion of Honor on August 15, 1868.)

The concert, organized by Saint-Saëns in honor of Liszt, took place at the Italian theatre on March 18, 1878. The programme included "Festklänge"; the "Dante" symphony; "Bergers à la Crèche" and "Les Mages" from "Christus"; the "Gretchen" movement from the "Faust" symphony; and the Hungarian Rhapsody in G.

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On August 21, 1885, Liszt wrote from Weimar to Saint-Saëns: "I am very grateful for the part you allow me in your book 'Harmonie et Mélodie.' For many years my lively admiration and hearty friendship have been dedicated to you; they will remain unchangeable as long as I live."

Liszt more than once named Rubinstein, Bülow, and Saint-Saëns as the greatest contemporary pianists. Bülow expressed himself freely, recklessly, in his voluminous correspondence. In a letter to Hermann Wolff of Berlin (January 22, 1886) he wrote that if it were not for rheumatic fever he would journey from Meiningen to Berlin that he might be "a tentatively volunteer policeman for Camille at to-day's *Misharmonie.*" He continued: "Berlin, Berlin, I am sorry for you! All of the German operas after Wagner are not worth 'Henry VIII,' or 'Le Roi de Lahore.' Any one of Saint-Saëns's pianoforte concertos outweighs in musical contents what 'we'—Brahms of course excepted—have accomplished. Symphony by Scholz, Herzogenberg, etc.=A diagram (without humor); symphony and other works by Saint-Saëns=Titania (without sentimentalism)."

In 1890, writing to Wolff, he exclaimed, having mentioned Saint-Saëns's fourth pianoforte concerto: "What Sardouesque technic and elegance! How everything is to the purpose! How sound sense and exquisite originality, logic and grace work together in harmony! It is to be hoped that Teresa [Carreño] will play the composition accurately!"

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Overture to "Leonore" No. 3, Op. 72 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1895, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister. We quote from the original bill. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

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The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's

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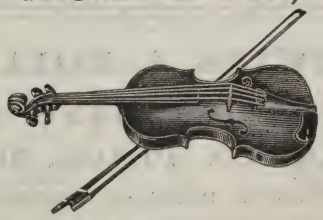

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effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo^." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Leonore," Opéra-Comique, Paris, 1798) and Paër ("Leonore," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this

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is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; * and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To

* The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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meet the objection, a pause was made for several minutes after the overture.

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

Overtures No. 2 and No. 3 are scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump im-

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mediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and violoncellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the Society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

The last performance of "Fidelio" in Boston was at the Boston Theatre, February 9, 1897. The cast was as follows: Leonore, Lilli Lehmann; Marcellina, Augusta Vollmar; Florestan, Paul Kalisch; Rocco, Emil Fischer; Pizarro, Wilhelm Mertens; Fernando, Ger-

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*
* *

Three overtures, then, are entitled "Leonore"; one is entitled "Fidelio." According to tradition and confirming contemporaneous speech and documents, Beethoven wished to name his opera "Leonore." He ascribed the early failures of his opera to the substitution of the title "Fidelio." "Leonore" was the title of Bouilly's libretto. It is also possible that Beethoven may have wished to compliment his friend Eleonore von Breuning, who became the wife of Dr. Wegeler, for Beethoven was tenderly attached to her. The management of the An der Wien theatre feared that his opera might thus be confounded with those by Gaveaux and Paër. A letter written by Stephen von Breuning (1806) to his sister states that Beethoven at the revival of the opera in 1806 was unable to persuade the management to put the title "Fidelio" on the bill, the title "in the original French." "The bills bore the first title, 'Leonore.'" This seems authoritative. But, as Kufferath shows ("Fidelio," Paris, 1913), "Fidelio" was not the original French title. The bills of 1805 and 1806 all have "Fidelio." The first edition of the German libretto has the title "Fidelio." Only the libretto of the second edition (1806) is entitled "Leonore."

The arrangement of the opera for voice and pianoforte made by Czerny, according to the advice of Beethoven in 1810, was published as "Leonore," and in the same year Breitkopf and Härtel announced

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in French in the *Intelligenzblatt* of Leipsic the publication of the "overture to 'Leonore.'" In the interval a second edition of the voice and piano score had been published by Breitkopf and Härtel. This was entitled "Fidelio," with "Leonore" in parentheses. Kufferath concludes: "One thing is certain: only in 1814 after the second revision did Beethoven definitely adopt the title 'Fidelio.'" A score for voice and pianoforte in those days included the airs, duets, and trios; not the finales, not the overture.

A story has been handed down, and is still found in biographies and essays, that Beethoven, hearing Paër's "Leonora" in Vienna, said to Paër: "Your opera pleases me, I wish to set music to it." Berlioz heard the story from Ferdinand Hiller. Hiller wrote a letter to the *Niederrheinische Musikzeitung* (1860, No. 24) in which he said that in his youth he often met Paër in Vienna. Paër, an extremely amiable man, talked with him about his relations with Beethoven, whom he greatly admired. Beethoven, he said, sat next to him at a performance of "Leonora." Having exclaimed several times: "Beautiful!" "Interesting!" finally said to him, "I must compose it." Hiller added that Paër seemed happy and proud of the fact that he thus inspired Beethoven to write "Fidelio."

Now Paër's "Leonora" was not performed at Vienna at the time when Paër met Beethoven. Paër left Vienna in 1802 to become conductor at the Dresden Court Opera. He wrote his "Leonora" in Dresden, where it was produced October 3, 1804. Before that date

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the Baron Braun had ordered an opera from Beethoven, and the subject of Leonore had been determined. Paër's "Leonora" was not performed at Vienna until February 8, 1809.

No one doubts Hiller's belief in Paër's story. Either Paër "stuffed" him, or there is another explanation. Paër's "Achille" was produced at Vienna, June 6, 1801. In it is a funeral march. Beethoven, hearing it, turned to Paër, sitting next him, and said, "I must compose it." And in his pianoforte Sonata Op. 26 the "Marcia funebre sulla morte d' un eroe" is believed by Thayer to be the result. Ferdinand Ries alluded to the effect produced by Paër's march on the audience, and to the impulse given Beethoven.

It is probable that Beethoven knew Gaveaux's opera "Leonore." The score was published in Paris in 1798, and a copy was found in Beethoven's library. Kufferath in his elaborate study "Fidelio" (Paris, 1913) thinks that Schikaneder may have pointed out the subject to Beethoven, or to the librettist Sonnleithner, or to Braun. At any rate Beethoven was in possession of the libretto and made sketches in the latter half of 1803. As the letter to Alexander Macco is dated November 2, 1803, might not the "unknown" opera mentioned above be "Fidelio"? Kufferath quotes this letter with reference to the first proposition of Schikaneder. Statements in his third chapter are contradictory, as he admits.

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As is well known, the words of "The Star-Spangled Banner" were written by Francis Scott Key, a lawyer living in Georgetown, and at the time of the bombardment of Fort McHenry by the British, September 13–14, 1814, a volunteer in Major Peters's Light Artillery. He, witnessing the bombardment from a vessel, seeing the American flag flying and defiant, wrote the verses. Concerning the vexed question when and where the song was first sung, see the exhaustive report "The Star-Spangled Banner" by Mr. O. G. T. Sonneck, published by the Library of Congress in 1914.

The tune to which it was then and is now sung is that of "To Anacreon in Heaven." This tune was then common in the United States. Robert Treat Paine, Jr., of Boston used it for his "Adams and Liberty." "The music and the rather involved form and metre were adopted as *standards* by poetically inclined patriots."

The tune "To Anacreon in Heaven" was sung at a meeting of a society founded about 1766 called the Anacreontic. Its meetings were held successively in London taverns. The president of the society, Ralph Tomlinson, wrote the words; the music was by John Stafford Smith (born at Gloucester (Eng.) in 1750; died in London, 1836 (?)).

Mr. Sonneck in the course of his investigation remarks:

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LA BRABANÇONNE.

"La Brabançonne," the national air of the Belgians, dates from the revolution of 1830, when Belgium became independent. Words and music were composed during the revolution. The words were by Louis Dechez, known as Jenneval, who was killed in a fight near Antwerp. The music was composed by François Van Campenhout. Born at Brussels, February 5, 1779, he died there, April 24, 1848. At first an orchestral player at the Monnaie, he sang there, a high tenor, and for thirty years sang in Holland, Belgium, and France. He farewelled the stage at Ghent in 1827. He composed several operas—"Grotius" (Amsterdam, 1808); "Le Passe-Partout" (Lyons, 1815), "L'Heureux Mensonge," and others unpublished; songs, choruses, church music.

The song begins, as some say:—

Qui l'aurait cru? de l'arbitraire,
Consecrant les affreux projets,
Sur nous de l'airain sanguinaire,
Un prince a lancé les boulets.

Others give the first verse:—

Après des siècles désclourage
Le Belge sortant du tombeau,
A reconquis par son courage
Son nom, ses droits et son drapeau.
Et ta main souveraine et fière,
Peuple désormais indompté,
Grava sur ta vielle bannière
Le Roi, la loi, la liberté!

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The story goes that the first public performance of this National Anthem was at a dinner in 1740 to celebrate the taking of Portabello by Admiral Vernon (November 20, 1739), when it is said to have been sung by Henry Carey, the author of the words and the music. "How far 'God Save the King' was compiled from older airs will probably never be known." Several exist with a certain resemblance to the modern tune. The rhythm and phrases, "even the unequal length of the two strains, had all existed before." They are found in a MS. dated 1619 and attributed to John Bull; in a Scotch carol, 1611; in a ballad, 1669; in a piece by Henry Purcell, 1696. The tune has been falsely attributed to Lully. Mr. Frank Kitson puts forward James Oswald as the composer, or reviver, a Scottish musician who settled in London in 1742. See Dr. Cummings's book, "God Save the King" (London, 1902), Louis C. Elson's "National Music of America" (Boston, 1900), the article "God Save the King" in Grove's Dictionary (revised edition), and an article by J. A. Fuller-Maitland in the *Musical Quarterly* (New York).

Denmark ("Heil dir, dem liebenden") and Prussia ("Heil dir im Siegerkranz") adopted the tune for a national anthem. In the United States the tune is associated with "My Country, 'tis of thee," but, as Mr. Elson has pointed out, "almost immediately after the Revolution, the music of 'God Save the King' was heard to the poetry of local patriotism." He quotes an "Ode for the Fourth of July," also a poem to the English music in 1786 or 1787, "written by Thomas Dawes, jun, Esquire and sung at the entertainment given on Bunker's Hill, by the proprietors of Charles River Bridge, at the opening of the same."

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The "Royal Italian March" was composed about 1834 by G. Gabetti. Italy had no national anthem, for there was then no united Italy. The real National Air is "Garibaldi's Hymn," which came into notice about 1858. The music was written by Allessio Olivieri (1830–67). It was the song of the Volunteers of the Alpine Chasseurs Brigade and was known as the "Inno di Guerra dei Cacciatore delle Alpi." Its popularity was at its height in 1860. Luigi Mercantini wrote the words of the hymn.

"LA MARSEILLAISE"

The words and music of "La Marseillaise" were composed by Claude Joseph Rouget de Lisle (1760–1836), a captain of engineers at Strasbourg when the Volunteers of the Bas Rhin were ordered to join Luckner's army. The mayor deplored the fact that the soldiers had no patriotic marching song. Rouget de Lisle in a fit of enthusiasm composed the Marseillaise on April 24, 1792, picking out the air on his violin. He added an incongruous fanfare at the end, which has been suppressed. The title of the song was "Chant de

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guerre pour l'armée du Rhin, dédié au Maréchal Lukner." The song was sung in Major Dietrich's house on April 25 and performed by the band of the Garde Nationale at a review on the 29th. On June 25, one named Mireur sang it at a civic banquet at Marseilles. The song was printed and distributed among the volunteers of a battalion on its way to Paris. They entered Paris on July 30 singing the hymn; they sang it as they went to the attack on the Tuileries, August 10, 1792. Hence the present name.

That Rouget de Lisle composed the music has been disputed. It has been said that it was of German origin—as Germans since 1914 have claimed Shakespeare, Dante, and Michael Angelo as good Germans. Even Fétis argued that the music was by a composer named Navoigille; but a nephew of the composer, A. Rouget de Lisle, has proved beyond doubt and peradventure that his uncle composed the music. See "La Vérité sur la paternité de la Marseillaise." (Paris, 1865.)

"Land of our Hearts": for Chorus and Orchestra.

George Whitfield Chadwick

(Born at Lowell, Mass., November 13, 1854; now living in Boston.)

1. Land of the North, where battling breezes sweep
O'er Arctic snow and pine-encircled steep,
And thunderous torrents wrestle in the air,—
Yield us the strength to suffer and to dare!

2. Land of the South, where odorous warmth pervades
Forests of palm and ever verdant glades,
Gold-fruited groves, wide acres crowned with white,—
Shed on our lives thy sweetness and thy light!

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3. Land of the East, where erst our fathers trod,
Vowing the soil to Freedom and to God,
More we demand than wealth of mine and mart,—
Grant us high aims, true Wisdom, noble Art!

4. Land of the West the pioneer hath won,
Following the promise, guided by the sun,—
From gleaming grain, from sky-ascending slope,
Point to the future, sanctify our hope!

5. Land of our Hearts, upon whose bounteous breast
Earth's weary sons from many lands find rest,
Bind us in love, that we may truly be
One blood, one Nation, everlastingly!

Mr. John Hall Ingham, a retired lawyer in Philadelphia, who has published a volume of poems, sent these verses to Mr. Chadwick. They were used by Mr. Chadwick at the New England Conservatory of Music as an exercise in vocal song for his class in composition. In the summer of 1917 he set music to the verses. The first performance was at the meeting of the Litchfield County (Conn.) Association on June 5, 1918.

The score, dedicated to Mr. and Mrs. Carl Stoeckel, is for these instruments: Two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, kettledrums, and strings. There is an organ part *ad libitum* which is not in the published score.

Mr. Ingham's verses, "dedicated to our Country, 1917," were apparently sung in Philadelphia churches to the music written by George William Warren for the hymn "Rise, Crowned with Light."

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Dramatic Overture, "Patrie," * C Minor, Op. 19.

Alexandre César Leopold (called Georges) Bizet

(Born at Paris, October 25, 1838; died at Bougival, the night of June 2-3, 1875.)

At the beginning of the musical season of 1873–74 Jules Pasdelóup, conductor of the Concerts Populaires in Paris, asked three French composers to write, each of them, a symphonic overture. The overtures would be played, he said, on successive Sundays. The composers were Bizet, Massenet, and Guiraud.

Bizet wrote the "Patrie" overture, and it was performed for the first time at a Concert Populaire, February 15, 1874. The programme of that concert may be of interest:—

Symphony in G (No. 31)	*Haydn*
Andante from the "Romantic" Symphony	*V. Joncières*
Trio in C minor (Messrs. Jaell, Sivori, Franchomme) .	*Mendelssohn*
First Performance of a Dramatic Overture, "Patrie" .	*G. Bizet*
Romance and Tarantelle for Violin	*Sivori*
Overture to "Semiramide"	*Rossini*

The following Sunday Massenet's overture, "Phèdre,"† was produced, and on the third Sunday Ernest Guiraud's "Concert Overture," which was afterwards entitled "Artewelde."

* Having set its countrymen right upon the non-capitalization of "von," the London *Sphere* now undertakes the task of obtaining a better translation of Gen. Joffre's despatches. Being "convinced that what Gen. Joffre writes when referring to the country which he is so ably defending is 'La Patrie,'" the English magazine protests that this phrase ought either to be rendered "France" or left in the original. The occasion of this criticism is revealed by the concluding sentence of the complaint: "It takes all the heart out of a confident message when, as recently, it is made to end thus: 'You all, officers and men, have answered my call. You have all deserved well of the Fatherland.'" This surely is rather mistaken criticism, it being apparent that, granting Gen. Joffre's expression to have been "La Patrie," he is merely translating into French the time-honored *"bene de patriâ meruistis,"* of which the time-honored English equivalent is "you have deserved well of the Fatherland."—*New York Evening Post, October, 1914.*

† This overture was first played at a Symphony concert in Boston on February 18, 1882, Mr. Henschel conductor.

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Bizet's overture at once became popular both at the Concerts Populaires and at the Concerts de l'Association Artistique, conducted by Colonne. It has been said that after the first performance it was proposed to give the overture another title, from fear lest the overture would not be played in Germany; and that Bizet would not allow the sneaking suggestion to be adopted.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 4, 1896. The overture was performed here by the Boston Symphony Orchestra, Dr. Muck conductor, December 14, 1907; by the Orchestral Club, Mr. Longy conductor, January 7, 1902; and by the Société des Concerts du Conservatoire, Mr. Messager conductor, October 30, 1918.

The overture was played at a concert of the Philharmonic Society of New York, November 13, 1903, and this was said to be the first performance in that city. Édouard Colonne was the conductor.

"Patrie" is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, ophicleide, kettledrums, bass drum, snare-drum, cymbals, triangle, harps, and strings. The dedication is to Jules Massenet.

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The overture begins, Moderato, C minor, 4-4, with a lively theme played fortissimo by full orchestra. This theme is developed until after some imitative subsidiary work it is played in C major with full orchestra, but pianissimo. There are trombone calls with strokes on the bass drum against a violin tremolo. The first theme is played again fortissimo in C minor, and is repeated in C major, pianissimo e crescendo. There is a modulation to F major, and violas and wind instruments give out a second theme fortissimo over counterpoint in the violoncellos and double-basses. This theme that has the character of a folk-song is developed for a short time. A strong subsidiary phrase for wind instruments is interrupted by calls of brass instruments. The second theme is resumed fortissimo by the full orchestra until there is a climax, which ends in E major. After a long pause a third theme of a more melodic nature than those preceding, Andante molto, A minor, 4-4, is played piano by violas and violoncellos against staccato chords for the brass and with double-basses pizzicati. This melody is given after a while to the violins and then to all the strings except the double-basses, while the accompaniment grows constantly more elaborate. A fourth theme, Andantino, A major, 3-4, is given at first to violas, English horn, and clarinet, against arpeggios for muted violins. It is developed, and it leads to a pianissimo return of the first theme, now in D minor. A climax brings the reappearance of the trombone subsidiary, with the interrupting calls. The second theme follows, Moderato maestoso, C major, 6-8, in the strings, cornets, trombones, ophicleide, and harps, while there are loud calls on other wind instruments and chromatic passages for strings and wood-wind be-

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tween the phrases. The fourth theme, entering toward the end as a counter-subject, brings the close.

*
* *

The two leading biographies of Bizet are by Charles Pigot (Paris, 1886) and by Henry Gauthier-Villars (Paris *s. d.*). Mr. Gauthier-Villars, writing brilliantly, is critical, almost maliciously so, not anecdotical. Pigot's biography is eulogy without discrimination, but it contains documents of interest, many statements of fact, some mis-statements. We quote from Pigot's book the remarks about "Patrie":—

"It has been erroneously stated that the title of Bizet's overture was given by Pasdeloup, who, at the last moment, wishing to designate the new work more clearly than by the vague 'Dramatic' Overture, and finding that the sacred word 'Patrie' expressed marvellously the sentiments of this vigorous and brilliant composition, named it 'Our Country,' and put this name, with Bizet's consent, on the programme of his concert of February 15, 1874; that the title so happily given has remained ever since.

"This is not an exact statement, and it should be rectified, especially as it would lead to the establishment of the belief that Bizet had composed his overture at haphazard, without having thought the sentiments which he expressed, without any deliberate purpose,

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only as a musician, not as an artist who had a sublime idea to translate into tones, and translated it with all the fire of his nature, served by the infinite resources of the marvellous art which was his instrument.

"When Bizet wrote his 'Dramatic' Overture, he had at first in view the misfortunes of vanquished France, the anguish of the Terrible Year. All the suffering, all the mourning, which had moved the soul of the patriot to pity, had appealed strongly to the imagination of the poet. He wished to sing of our Country in mourning, yet still living, still dear to the hearts of her children, our Country mutilated and still bleeding, its future rise from the dust; * but he soon under-

* Compare Walt Whitman's "O Star of France! (1870–71)," first published in the *Galaxy* and later in "As a Strong Bird on Pinions Free" (Washington, D. C., 1872) :—

O Star of France!
The brightness of thy hope and strength and fame,
Like some proud ship that led the fleet so long,
Beseems to-day a wreck, driven by the gale—a mastless hulk;
And 'mid its teeming, madden'd, half-drown'd crowds,
Nor helm nor helmsman.

Dim, smitten Star!
Orb not of France alone—pale symbol of my soul, its dearest hopes,
The struggle and the daring—rage divine for liberty,
Of aspirations towards the far ideal—enthusiasts' dreams of brotherhood,
Of terror to the tyrant and the priest.

. . . . . .

O Star! O Ship of France, beat back and baffled long!
Bear up, O smitten orb! O Ship, continue on!

Sure, as the ship of all, the Earth itself,
Product of deathly fire and turbulent chaos,
Forth from its spasms of fury and its poisons,
Issuing at last in perfect power and beauty,
Onward, beneath the sun, following its course,
So thee, O Ship of France.

Finish'd the days, the clouds dispell'd,
The travail o'er, the long-sought extrication,
When lo! reborn, high o'er the European world,
(In gladness, answering thence, as face afar to face, reflecting ours, Columbia,)
Again thy star, O France—fair, lustrous star,
In heavenly peace, clearer, more bright than ever,
Shall beam immortal.

This poem, translated into French by Jules Laforgue, was published in *La Vogue* (Paris).

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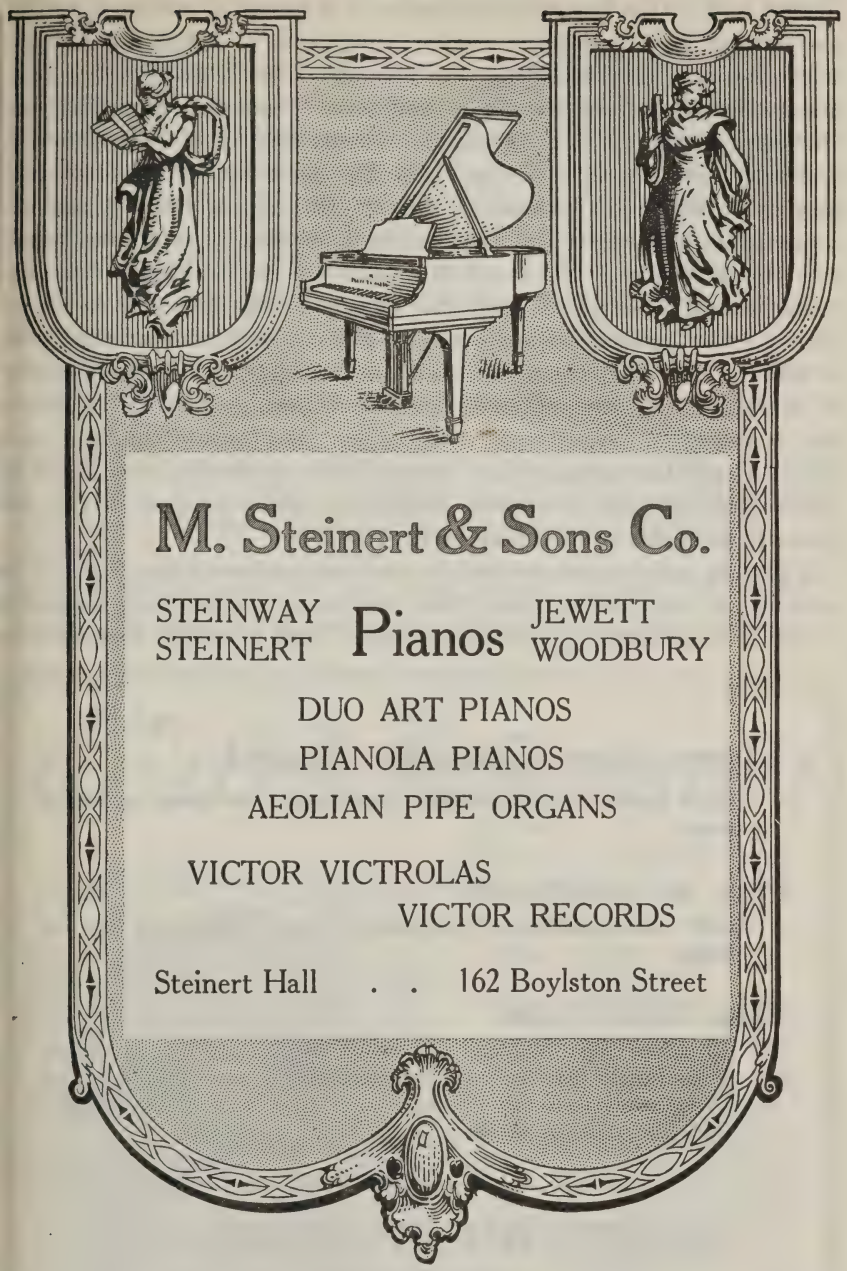
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stood that songs of grief and the evocation of days of tears and anguish were not suited to our period of calm. Then by a poetic license and by the happy substitution of a touching allegory, full of instruction, he invoked the mighty apparition of agonizing Poland, still conquered, still standing; but memory of her is still ineffaceable, her sacred name lives always in the hearts of her dispersed children. This deep sentiment, this dark and dolorous despair of the conquered, and this indelible love of the child for the wounded and violated mother have been expressed by Bizet with nervous ferocity and incomparable brilliance and vigor. Pasdeloup may well have found the title after this,—the word that sums up the idea that the composer wished to express. But the title has done harm to the overture. After more than ten years,"—Pigot's volume was published in 1886,—"now that the work has found its place in the great family of masterpieces, the profound sentiment that guided the master's pen is too often forgotten by the hearer. He forgets the idea, and regards only the form, which, though it be admirable, should, as in every work of art, disappear before the vigorous and deeply expressive thought which comes forth from it."

Pigot, in a footnote couched in the like perfervid language, rails bitterly at the melomaniacs who, swooning at hearing Wagner's music at Lamoureux's concerts, insisted that "Patrie" was written

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by Bizet as an overture to an opera which he thought of basing on Sardou's play.*

*
* *

Bizet, we are told by Pigot, was one of the few who at the opening of the Franco-Prussian War foresaw the catastrophe. He wrote to Edmond Galabert before the first defeats: "And our poor philosophy, our dreams of universal peace, the brotherhood of nations, human fellowship! In place of all that, tears, blood, heaps of flesh, crimes without number and without end! I cannot describe to you, my dear friend, the sadness into which I am plunged by all these horrors. I am a Frenchman, I remember this; but I cannot wholly forget that I am a man. This war will cost humanity five hundred thousand lives. As for France, she will lose everything in it. Alas!"

Bizet served as a member of the National Guard in the defence of

* Victorien Sardou's "Patrie!" a drama in five acts, dedicated to John Lothrop Motley, was produced at the Porte St. Martin, Paris, March 18, 1869. It was first played in America at the Grand Opera House, New York, on May 24, 1869. It ran for two weeks. It was revived on September 13, 1869. The part of Captain Karloo was played by Frank Mayo. A version called "Dolores" by Mrs. Sarah Lane was produced in Boston on March 19, 1888, at the Boston Theatre by Bolossy Kiralfy. This version was seen in New York later that year at Niblo's Garden and at the Grand Opera House.

"Patrie," an opera in five acts, libretto by Sardou and Louis Gallet, music by Émile Paladilhe, was produced at the Opera, Paris, December 20, 1886. The cast was as follows: Rysoor, Lassalle; Karloo, Duc; Duc d'Albe, Ed. de Reszke; La Trémoille, Muratet; Jonas, Bérardi; Noircarmes, Dubulle; Rincon, Sentein; Dolorès, Mme. Krauss; Rafaële, Mme. Bosman.

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Paris. Before the city was besieged he wrote to Ernest Guiraud * from Barbizon (August 8, 1870): "Yesterday, anxious, desperate, not being able to endure longer this atrocious state of indecision, we went on foot to Fontainebleau, and there at the mayor's office we read the handful of despatches which the *Gaulois* publishes to-day. In three different encounters our soldiers fought one against ten, one against five, one against three! The Prussian army manœuvres tranquilly, knowing exactly where our different corps are, beats them easily in succession, and our generals *know nothing.* The emperor said yesterday, 'I no longer know where MacMahon is!' It's pitiable! Lorraine is invaded; there is a battle at hand between Metz and Nancy, and if we should lose it! I am not a chauvinist, you know this; but my heart has been sick, and I have had tears in my eyes since yesterday. Poor country! Poor army! Governed and directed by an incapacity that will henceforth be notorious. It is not the moment for recrimination, but the *Uncle* at least knew where to find the enemy. Will it be a case of the campaign of Sadowa over again? . . . Why should soldiers be left in the interior? Why are we not all employed in the defence of our cities? Are they afraid to give arms to the nation? To-day, without doubt, the great question will be decided: invasion, with all its dangers, all its horrors! It's useless to tell you that for three days I have not even tried to write a note. If we lose the great battle, I do not know but it would be better to return to Paris."

He went to Paris and did his duty as a soldier. He wrote to Guiraud, December 26, 1870: "The *Officiel* of this morning made me hope for your speedy return. Nepthali tells me that on account

* These letters to Guiraud are published in "Notes d'un Librettiste" by Louis Gallet.

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of your exemplary conduct your superior officers wish to keep you. . . . These three months of a Republic have removed the thickest layer of disgrace and ordure with which this infamous empire had covered the country. I foresee that Gambetta is indeed the man in whom we should hope. To drive out the Prussians and to preserve the Republic! It will be a hard task, but my hope increases daily."

A letter written December 13 to Guiraud gives an entertaining description of Choudens, the editor of Bizet's works. Choudens, though of Swiss origin, was a true Parisian. Paris was besieged, and Guiraud was outside of the city somewhere with the advance posts. "Your enthusiastic description of the palace in which you live reassures me somewhat as to your fate. We think daily about the cold, the dampness, the rice, the Prussians and other vermin that threatens us. I continue to reproach myself for my inaction. Indeed, my conscience is not tranquil, and yet you know what keeps me here.* I reproach myself seriously for not doing what the law

* Bizet married, June 3, 1869, Geneviève Halévy, the daughter of the composer of "La Juive." After Bizet's death she married Strauss, the lawyer of the Rothschilds in Paris.

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demands of me. We no longer eat. Suzanne brought me just now some horse bones, of which we are about to partake. G. (Geneviève?) dreams of chickens and lobsters every night. Choudens was here a moment ago, looking for the melodies that I intended to give him. It was necessary, according to his custom, for me to make him acquainted at first with the verses. You know the poem of Hugo,—

"Ceux qui pieusement sont morts pour la patrie.

I had entitled this song, 'Morts pour la France!' Choudens at once interrupted me: 'Very mournful, my friend, very mournful! If it is the same to you, not that, my friend, not that! It would grieve me to have that in my shop! When the siege is over, we shall eat a leg of mutton, and then there will be no question about anything. I have suffered a great deal during the last three months! I have had the great grief of separating my children from their father. I have eaten miserably. I do not eat any more, and that has made me considerably fatter. I am out of coal. My son-in-law has caught cold on the ramparts. If by any ill luck your song should be successful, I should be bored all day by "Morts pour la France, if you please, sir." A bore, my friend, a bore! Sing of the spring, roses, love. "Come, oh, come under the trees in bloom." Besides, I am a foreigner, and I have also paid my debt: I have been photographed as a *franc-tireur;* I put on my son-in-law's peajacket and a Tyrolese hat that Carvalho lent me. The photographer is going to arrange it for me. I shall stand between Trochu and Ducrot, and underneath will be written in big letters, "Defence of Paris,

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1870!" What a monstrous thing war is! I have a horror of blood, especially mine. You know I am not bellicose. For three months they have watered our furrows. Enough of this! Music, my friend, music! To make it, especially to sell it, that is the main thing. Ah, do not write that, my friend, do not write that!' I have not changed a word! And his gestures, his pantomime! Do you see it all?"

During the days of the Commune, Bizet tried to find rest at Vésinet, and there he thought he could work, but his sorrow over the condition of France chilled endeavor. He wrote Guiraud: "Here we are, camping out, without household things, without books, and there is no way of getting back to Paris. There was fighting yesterday and the cannon roar to-day. (Hold on to something—it's begun again.) What a time, what a country, what a people, what morals!" He wrote again, April 17, 1871: "If you have any news about Paris, be good enough to let me know it. Here we know nothing. I read the Paris newspapers, and they celebrate the victories of the Commune. I read the Versailles newspapers, and they tell the brutalized people that France is calm, *with the exception of Paris.* Who is deceived here? I admit that the Commune lies but surely M. Thiers does not tell the truth. . . . The Prussians are at home in Vésinet. Their patrol increases steadily, but we are not bothered, and in all probability they will not occupy the

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town. . . . The peasants of Seine-et-Oise certainly do not side with the Commune, but they are greatly disgusted with the Versailles government, and they have a right to be. The circulars of M. Thiers are, to my mind, true monstrosities, both from a political and from a humanitarian point of view. Serious officers say that it is more than difficult to take Paris. Neuilly, Courbevoie, Meudon, Clamart, are more damaged by a fortnight of skirmishes than by a siege of five months. The Arc de Triomphe is damaged. My poor friend, I am absolutely discouraged, and I fear there is no possible future for us. I am going now to the village to try a pianoforte. I should like to try to work, to forget. . . . Napoleon, Trochu, Thiers, Cluseret,—they all seem to me equally stupid and repulsive. Whose turn next?"

From a letter to Paul Lacombe,* written in March, 1871, we learn that Bizet was going to Bordeaux to look after family matters. "I have a work to complete and another to do. As soon as Sardou comes back to Paris, I shall torment him until he finishes a fourth act, which he wishes to change completely. As soon as this point is settled, I shall think of choosing a resting-place for the summer. I should like to go to the Midi. . . . I wish to have two operas ready for next winter. If the theatres do well, I shall profit by it; if they do not do well, I do not know to what branch of industry I can turn to support myself. How do you all view the situation of Little Poland which events have shaped for us, or rather which are due to our own stupidity and immorality? We await here the entrance of the Germans. It's sad, it's sad!"

* Letters to Lacombe, who had been instructing him musically, are published in Hugues Imbert's "Portraits et Etudes" (Paris, 1894).

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MOOD IN MUSIC.

(London *Times*, September 16, 1916.)

Schumann's Concerto had just been played, and the pianist after one or two journeys to the "artists' room" and back had sat down again and touched those two or three chords which acknowledge applause and ask for a further hearing. When it was over a voice said, "It's when music makes noises like that, and I don't know what it's doing, that it's worth listening to."

In that remark there is, one takes leave to say, a good deal. There is a whole attitude of mind. "When I don't know what it's doing." Some poet said, "Mystery is religion's dearest child," and what he said of the truest truth holds *a fortiori* of mere tone. It was said last week that music which is to live must have tune; and it must also be asserted that such music must have mood, which is, if not quite the antithesis, at least the background of tune. Mood, too negative a thing to define with any precision, is a kind of infinite capacity for accepting suggestion, whereas tune is as positive as a sharp knife or a kind word. Just as the world is divided between people who are most at their ease in a dialogue, possibly an argument, and people who feel that something is wanting unless there is a pleasant hum of conversation to which though they may contribute they are principally listening, so musicians are divided between lovers of tune and lovers of mood.

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The world began with mood and has only gradually evolved tune. A large amount of close convention must be established before tune can be born. We read of minstrels who never sing a song twice the same way, and of some tribes that merely give names of animals or natural objects to their songs, or draw pictures of them with chalk on strips of bark, or invest them with divine attributes, or ascribe a medicinal property to them. We feel that this could not be said of tune. If an artist were to illustrate "The heavens are telling," or a doctor to prescribe "Lascia ch' io piangga" for the colic, we should immediately look on him with suspicion. On the other hand, we understand the music better when Moussorgsky tells us he is writing about an exhibition of pictures, or Debussy describes his nondescript ripples of sound as a sigh. It is not that the former is the least like any nameable picture, or the latter like an exhalation of breath—and musical critics are never such funny reading as when they strain metaphor to adumbrate these likenesses which do not exist—but that by the mere mention of the titles a door is opened through which suggestion may steal in without knocking.

But there is no need to hunt up history in order to prove that mood is older, more fundamental, than tune. It is older in ourselves. It is true that the first thing we do in coming out of a concert-room is to hum over, however imperfectly, the theme of the thing we liked. It is natural to fancy that in picking up tunes we are picking up music. Yet there is a certain sonata—or, rather, movement, for to the average human being the rest of it comes as something of a disillusionment—which no one would hum; he would call it instead, "The Moonlight." Musicians fret at this title; they

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think it does not quite exhaust truth about Op. 27, No. 2. It certainly does not; but it fixes for us the one real and permanent thing in the music, intangible as a breath of fresh air, but as secure of its effect, the mood. It does for the music the sort of thing that with one little word Byron did for the scene he was depicting in the lines:—

> 'Tis midnight; on the mountains brown
> The cold round moon shines deeply down.

TE DEUM FOR DOUBLE CHORUS OF FOUR VOICES AND ORCHESTRA.

GIUSEPPE VERDI

(Born at Roncole near Busseto, Italy, October 10, 1813; died at Milan, January 27, 1901.)

This Te Deum is the fourth of "Quattro Pezzi Sacri": *Ave Maria,* an enigmatical scale harmonized for four voices; *Stabat Mater,* for chorus and orchestra; *Laudi alla Vergine Maria,* text from the last canto of Dante's "Paradise"; and *Te Deum.* Composed when Verdi was eighty-three or eighty-four years old, these pieces were performed for the first time at a concert of the Société des Concerts

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du Conservatoire, Paris, April 7, 1898. The first performance in Italy was at Turin, May 26, 1898; in England, at the Gloucester Festival, September 14, 1898; in Germany, at a Gürzenich concert, Cologne, October 25, 1898.

The *Stabat Mater* and the *Te Deum* were performed in Boston by the Cecilia Society, December 7, 1898. The *Te Deum* was performed by the Cecilia Society on February 13, 1901, December 19, 1912.

The *Laudi alla Vergine Maria* was sung at Paris by Mmes. Ackté, Grandjean, Héglon, and Delna. It has been sung in Boston by the Cecilia Society, January 26, 1899, December 11, 1906, February 2, 1909; by the Choral Art Society, March 11, 1904.

The orchestral accompaniment calls for three flutes, two oboes, English horn, two clarinets, two bass clarinets, four bassoons, four horns, three trumpets, three trombones, bass trombone, kettledrums, bass drum, and strings.

The words and plain-song of the *Te Deum Laudamus,* the Hymnus Ambrosianus, are attributed to Nicetas, Bishop of Remesiana, Romatiana, in what is now Serbia. Nicetas was born about 335 and died about 414. The music is in some respects older than the words in their present form.

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes angeli, tibi coeli, et universae potestates:
Tibi cherubim et seraphim, incessabile voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat exercitus.

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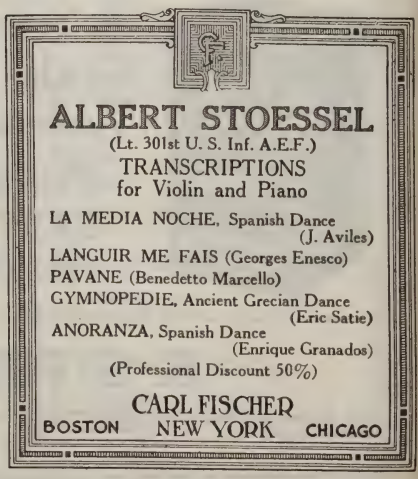

Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immensae majestatis.
Venerandum tuum verum et unicum Filium.
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum:
Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis, in gloria numerari:
Salvum fac populum tuum, Domine, et benedic haereditati tuae.
Et rege eos, et extolle illos, usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare, Domine, die isto, sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos: quem admodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

Suite of the XVIth Century, Arranged by Henri Rabaud from Music Found in a Virginal Book of Queen Elizabeth

Giles Farnaby and Anonymous English Composers

Mr. Rabaud has arranged three orchestral Suites from his music for the performances of Lucien Népoty's version of Shakespeare's comedy "The Merchant of Venice" at the Théâtre Antoine in Paris in the season of 1916–17. The stage music itself was derived from the Fitzwilliam Virginal Book, one of several MS. collections of clavier music and arrangements for the clavier which were brought together in Elizabethan times. This book was written at some time between 1600 and 1620. The earliest mention of it is 1740, when

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the book belonged to Dr. Pepusch. Robert Bremer bought it in 1762 at the sale of Pepusch's collection and gave it to Viscount Fitzwilliam, who, dying in 1816, bequeathed to the University of Cambridge the annual interest on £100,000 in money, paintings, books, engravings, etc. The MS. book, formerly and erroneously called "Queen Elizabeth's," was in his collection of music. The contents of the book edited by J. A. Fuller Maitland and W. Barclay Squire were published in 1899. The volume is fully discussed by E. W. Naylor in "An Elizabethan Virginal Book" (London and New York, 1905).

Mr. Rabaud has orchestrated the Suites for concert use, using instruments that are not anachronistic. The Third Suite is scored for four oboes, two bassoons, two trumpets, two harps, organ, and strings. The Suites are as yet in manuscript, and the present performances are the first of any one of the three.

I. Maestoso, B-flat major. Anonymous composer.

II. Moderato, E-flat minor. By Giles Farnaby.* From his "Daphne" (Fitzwilliam Book, II., 12).

III. Allegro. By Giles Farnaby. From "Pawles Wharfe" (Fitzwilliam Book, II., 17).

IV. Andante. Anonymous composer. C major—with middle section in C minor.

V. Maestoso. A repetition of No. I.

Farnaby's "Meridian Alman" is used in Scheinpflug's "Overture to a Comedy of Shakespeare" played here at Symphony concerts, January 23, 1909, and November 21, 1914.

* Giles Farnaby is supposed to be a native of Truro. He began the study of music about 1580, was living in London in 1589, was graduated at Oxford as Bachelor of Music, July 7, 1592. He was one of the ten composers employed by Thomas Este to harmonize tunes for his Book of Psalms (1592). In 1598 he published "Canzonets to four voices with a song of eight parts." He also contributed harmonies to some tunes in Ravenscroft's Psalter (1621). There are more than fifty pieces by him in the Fitzwilliam Virginal Book. To quote Naylor: "From them it may be gathered that he was a more clever player than Byrd, though nowhere near Bull in this respect. In sentiment and musical feeling Giles Farnaby's music is comparable with Byrd's."

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"Psalm 150" for Chorus, Orchestra and Organ.

César Auguste Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 9, 1890.)

This Psalm, according to George Servières, was composed in 1887 for the Institut des Aveugles. The music was published in 1896. The first performance was at a concert of the Société des Concerts du Conservatoire, Paris, January 26, 1896.

These performances with organ only have been given in Boston by the Cecilia Society: February 4, 1902; April 12, 7904; February 6, 1906; January 23, 1911; March 18, 1915. There have been other performances in Boston.

The score is for these instruments: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbals, harp, organ, strings.

D major, Poco allegro ma maestoso, 4-4.

Halleluia! Louez le Dieu caché dans ses saints tabernacles;
Louez le Dieu qui règne en son immensité.
Louez-le dans sa force et ses puissants miracles:
Louez-le dans sa gloire et dans sa majesté.
Louez-le par la voix des bruyantes trompettes:
Que pour lui le nébel se marie au kinnor.
Louez-le dans vos fêtes au son du tambourin:
Sur l'orgue et sur le luth chantez, chantez encor.
Que pour lui dans vos mains résonne la cymbale:
La cymbale aux accords éclatants et joyeux.
Que tout souffle vivant, tout soupir qui s'exhale dise.
Louange à lui, louange au Roi des cieux.

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The author of "My Country, 'tis of thee," the Reverend Samuel F. Smith (1808–95), wrote in 1889 that his hymn was written in February, 1832. "As I was turning over the leaves of several books of music—chiefly music for children's schools—the words being in the German language—the music, which I found later to be 'God Save the King,' impressed me very favorably. I noticed at a glance that the German words were patriotic. But without attempting to translate or imitate them, I was led on the impulse of the moment to write the hymn now styled 'America,' which was the work of a brief period of time at the close of a dismal winter afternoon. I did not design it for a national hymn, nor did I think it would gain such notoriety. I dropped the MS. (which is still in my possession) into my portfolio, and thought no more of it for months. I had, however, once seen it, after writing it, and given a copy to Mr. Lowell Mason with the music from the German pamphlet; and, much to my surprise, on the succeeding 4th July he brought it out on occasion of a Sunday-school celebration in Park Street Church, Boston."

Mr. O. G. T. Sonneck in his "Report on 'The Star-Spangled Banner,' 'Hail, Columbia,' 'America,' and 'Yankee Doodle'" (Washing-

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ton, D.C., 1909) has this to say: "The main objection raised against 'America' has been the union of the words with that foreign air of cosmopolitan usage, 'God Save the King.' Yet there is this difference, which should never be overlooked. If the Danes or the Prussians use 'God Save the King' they have deliberately borrowed it from the British. Not so with us. 'God Save the King' was, before 1776, as much our national anthem as that of the motherland. Being a British air it belonged to the British colonists just as much as it did to the Britons at home. When we gained national independence, did the Americans forthwith deprive themselves of the English language, of English literature, English tastes, of all the ties formed by an English ancestry? Why should, then, Americans renounce their original part-ownership of the air of 'God Save the King'? Why should it not be perfectly natural for them, in short, American, to use for their national anthem an air which, historically considered, they need not even borrow? Certain it is that after 1776 the air was not treated with this comparatively recent chauvinism." Mr. Sonneck then quotes instances, among them a poem published in the Philadelphia *Minerva,* October 17, 1795, under the title "Rights of Women" by a lady, tune "God Save America," beginning,—

God save each Female's right,
Show to her ravish'd sight
Woman is free.

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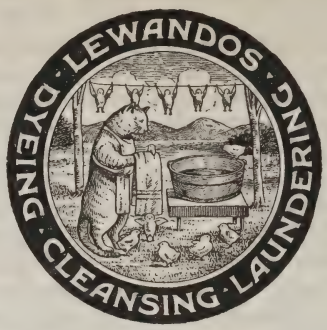

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Rimsky-Korsakoff . . . Symphony No. 2, "Antar," Op. 15

I. Largo; Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla marcia.
IV. Allegretto vivace; Andante amoroso.

Beethoven . . . . Concerto for Violin in D major, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Ravel . . . . . "Rapsodie Espagnole"

I. Prélude à la Nuit.
II. Malagueña.
III. Habanera.
IV. Feria (The Fair).

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Rimsky-Korsakoff . . . Symphony No. 2, "Antar," Op. 15

I. Largo; Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla marcia.
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I. Prélude à la Nuit.
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Symphony No. 2, "Antar," Op. 15.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

This symphony, composed in 1868, was first performed in Petrograd at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891–92, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Emil Paur, on March 12, 1898. Mr. Apthorp said in the Programme Book of that date: "I certainly remember seeing a copy of the published score in Boston—Mr. Arthur P. Schmidt had one at G. D. Russell's music shop, and musicians used to stare at it in wonder—some time, I should say,

* This date is given in the catalogue of Belaïeff, the Russian publishing house of music. One or two musik-lexicons give May 21.

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about the middle seventies." The symphony was performed here at concerts of the Boston Symphony Orchestra, April 5, 1913, November 12, 1915.

The symphony, dedicated to César Cui, is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, tambourine, triangle, cymbals, tam-tam, harp, and the usual strings.

Antar, as a historical character, was the son of an Abyssinian slave, and his father was a chieftain in the tribe of Abs. His father acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Ibla. Mâlik accepted the offer, but, not wishing his daughter to wed the son of a slave girl, he led him into perilous adventures, and Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd, "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto with a split lower lip. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. " 'Antara sang the praise of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. It was he that said: 'We whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.' "

The great romance of 'Antar is ascribed to Al-Asma'î (739–831). The full text was taken to Paris from Constantinople. The romance was published in full at Cairo in 1893. In their present form the tales go back to the days of the Crusades. It is believed by Orientalists that the name of Al-Asma'î is a label placed by the professional reciter on the stories to give them an appearance of authenticity. The most famous episode is the death of the hero, who was pierced by a poisoned lance. 'Antar remounted his horse, to insure the safe retreat of his tribe, and died leaning on the lance. His enemies did not dare to advance, till a warrior startled the horse. Then 'Antar's corpse, unsupported, fell to the ground. Lamartine admired this episode, and introduced it in his "Voyage en Orient." It is said that in Egypt and Syria to-day there are

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"Antari" who recite in the coffee-house fragments of this Arabian Iliad.

Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an "Oriental suite," from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

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IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart. .

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an Allegro giocoso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the orthodox traditional form, Allegretto vivace, F-sharp major, 6-8. Two themes are developed, and the "gazelle theme," and the harmonies of the Largo reappear at the end.

* The translation is by William Foster Apthorp.

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II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous cantilena are developed alternately. Later there is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

*
* *

There are interesting notes about the performance of "Antar" at Magdeburg in Alfred Habets's "Alexandre Borodine" (Paris, 1893). Borodin wrote in a letter to César Cui, dated June 12, 1881, that Liszt, who was at Magdeburg with him, said that at the first rehearsals of "Antar" the musicians found several passages "nebulous," but afterwards, being better acquainted with the spirit of the composition, they appreciated its worth and rehearsed with lively interest. "You know," he added, "that by us in Germany, music is understood not immediately and with difficulty. For this reason it is necessary to perform works like 'Antar' as well as possible." Borodin was commissioned by Rimsky-Korsakoff to inform the musicians concerning the proper performance of the cadenza for the harp, etc. "The musicians heard my remark with the most praiseworthy attention. The harpist told me that he played the cadenza as the composer wished (probably with the aid of annotations made by Rimsky-Korsakoff in the harp part, for I cannot explain this remark otherwise)." The Gewandhaus Orchestra had been brought to Magdeburg for the Festival, and it then numbered seventy-four musicians, who were crowded on the stage,

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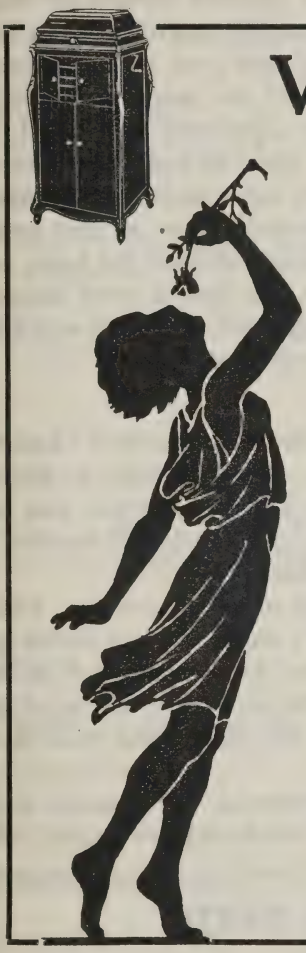

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"as a flock of sheep chased by the shepherd's dogs." Only the eight violoncellos were allowed to sit. "That which struck me most was that in spite of everything, there was not a word of complaint, not a gesture of impatience: here were German discipline and obedience in all their force. At last Nikisch appeared on the stand and raised his bâton. For a long time he remained as though petrified in this cataleptic attitude; finally he moved in a brusque manner his stick and the rehearsal began." This letter was left unfinished, but in a letter to his wife from Weimar, June 19 of that year, Borodin wrote: "I shall simply tell you that 'Antar,' with the exception of little changes in movement in two places, was admirably performed, incomparably better in respect to sonority than at home. The interpretation, the clearness, the nuances were astonishing. M. Nikisch is an excellent conductor who had assimilated 'Antar' so that he led without the score. The first two movements pleased the least, but the third and, to my great astonishment, the fourth were immediately and unanimously applauded. The general judgment was very favorable to 'Antar' which has had a positive success."

*
* *

On January 7, 1910, a lyrical drama in four acts, entitled "Antar," by M. Chekri-Ganem, was produced at the Casino Theatre at Monte-Carlo. The author is of Syrian origin, and has written and lectured on Arab poets and poetry in Paris. The *Pall Mall Gazette* of January 12 gave this description of the play:—

"The first act opened with a picturesque scene in an oasis. Antar saves the life of his cousin Abla, the chief's daughter, and claims her hand as a reward. Difficulties are raised by a rival, and his betrothal is delayed until he returns from the capture or killing of the enemy's chief. He returns in the second act, and in the third there are rejoicings and a marriage fête.

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"Antar and his wife are followed into this mountain retreat by his rival, and a blind man is planted in Antar's path, and instructed to shoot a poisoned arrow which strikes him in the arm and causes his death. This comes to him after he has mounted on horseback, and he dies in the saddle.

"The leading parts of Abla and Antar were most excellently played by Mme. Ventura and M. Joubé. Their long poetical outbursts were invariably applauded; the other characters were adequately filled, and the repeated curtain calls after each act and the warm demand for the author at the close evidenced the hearty approval of the audience with the play. The orchestra under M. Léon Jehin played selections and incidental music from M. Rimsky-Korsakoff's operas of 'Antar' and 'Mlada.'"

It is unnecessary to add that the reference is to the symphony "Antar." Rimsky-Korsakoff did not write any opera "Antar." "Mlada" was an "Opéra-Ballet féerique" in four acts, and originally Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each wrote the music of one act.

This drama "Antar" was produced at the Odéon, Paris, on February 12, 1910. Abla was played by Miss Ventura, Antar by M. Joubé. Fragments of Rimsky-Korsakoff's symphony, "ingeniously

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adjusted" by Maurice Ravel, were then played by the Colonne Orchestra, led by Gabriel Pierné. There were seventy performances at the Odéon in 1910, and five in 1911.

*
* *

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko" * to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau † (born Louise

* Habets tells this story as though Rubinstein had conducted "Sadko," at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at Petrograd?

† She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to Petrograd, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347–351 (Paris, 1906).

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de Caraman-Chimay) he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

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Heinrich Pudor, in an essay "Der Klang als sinnlicher Reiz in der modernen Musick" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Jean Marnold, the learned and brilliant critic of the *Mercure de France,* wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from

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'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North and that no one has ever possessed among the 'Five.'" *

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140); "À propos de 'Schéherazade' de Rimsky-Korsakoff," by Émile Vuillermoz, in *Le Courrier Musical* (Paris), February 15, 1905; *Mercure Musical* (Paris), March 15, 1907, pp. 282–284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652–656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie et Musiciens de France," pp. 20–25 (Paris, 1903).

* M. Marnold wrote less enthusiastically about Rimsky-Korsakoff in the *Mercure de France* of September 16, 1908, and then reproached him bitterly for his "pedantic" revision of Moussorgsky's "Boris Godounoff." This essay is included in Marnold's volume, "Musique d'autrefois et d'aujourd'hui," pp. 270–281.

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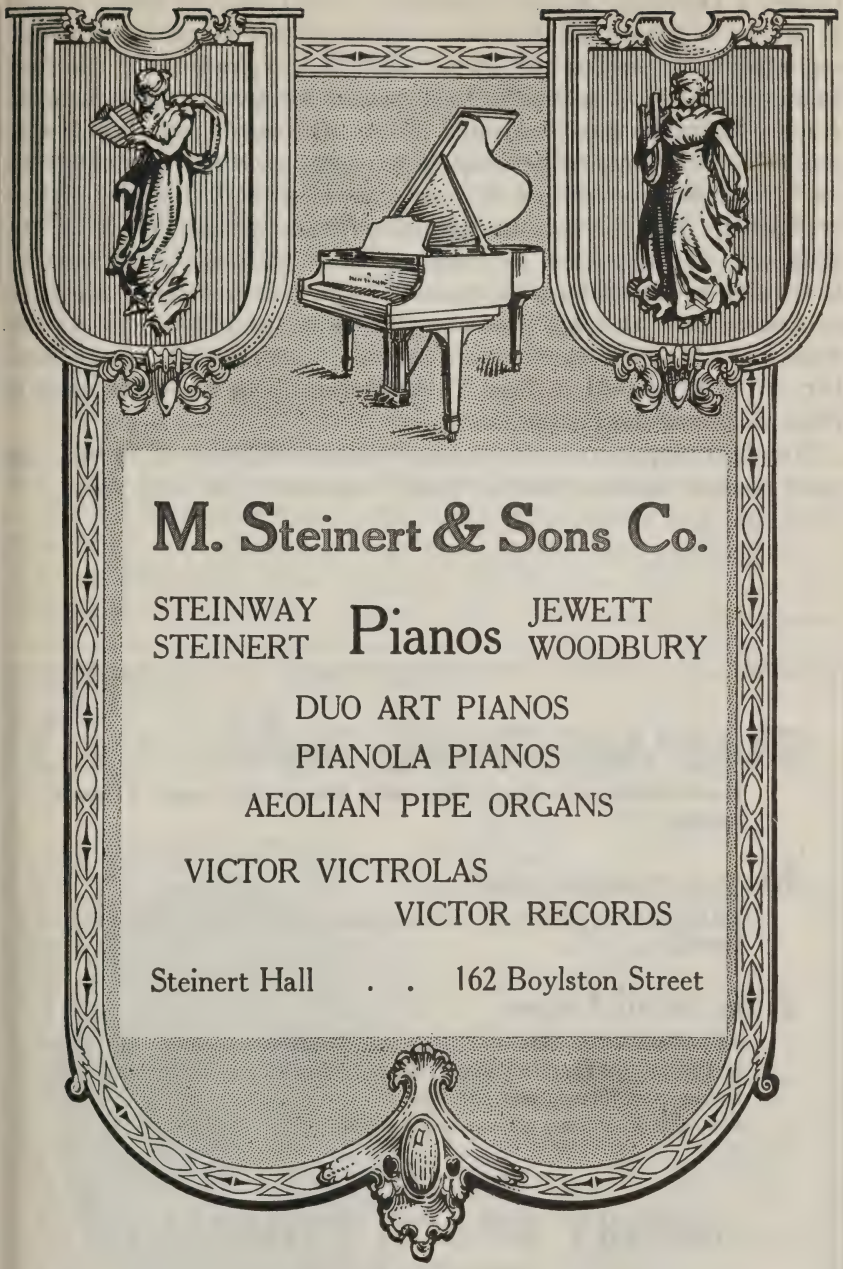
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It is said that Mr. Jascha Heifetz was born at Vilna, Russia, in 1900. He began his musical studies at the age of three with his father, a violinist. When he was five he entered the Royal School of Music in Vilna; when he was six he played Mendelssohn's concerto in public; and at the age of seven he was graduated. He then went to Petrograd, where he took lessons for two years of Leopold Auer. There he gave recitals. Soon afterwards he played with the Odessa Symphony Orchestra in seven concerts. In 1911 he made his first tour outside of Russia, playing in Berlin with orchestras led by Mr. Nikisch, in Vienna with an orchestra led by Mr. Safonoff. He appeared in other cities of Germany and Austria. Returning to Russia he gave concerts. The war broke out. He made a concert tour through Denmark, Norway, and Sweden. In the winter of 1916–17 he gave many recitals in Petrograd. In September, 1917, he arrived in New York, coming from Russia by way of Siberia, across the Pacific Ocean.

His first appearance in Boston was on January 6, 1918. He gave recitals here on March 17, 31, November 3, of that year.

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Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, promo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement

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Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal. Clement played it at the concert *a vista.*

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons. It is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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is long and elaborate. A cadenza is introduced at the climax of the conclusion theme. There is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored. The theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

A letter from Prof. Hugo Heermann, of the Geneva Conservatory, relating to violin cadenzas has been printed in the *Musical Courier* of New York. He named nine musicians who have written long cadenzas to Beethoven's concerto,—Laub, Singer, David, Vieuxtemps, Molique, Hellmesberger, Saint-Saëns, Wieniawski, Auer. He might have named other cadenzas, as the one written by Mr. Kreisler. Professor Heermann related that when Brahms wished him to play his concerto and he, Heermann, asked whether he should invent a cadenza for it, Brahms replied, "Well, a little one will suffice." "Some years later," Heermann continued, "when I was asked to play

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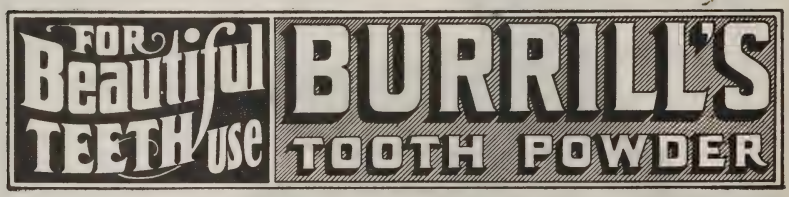
the concerto at a Philharmonic concert in Vienna, where Brahms lived, I asked him to let me play it with him before the concert. He agreed with pleasure and I benefited by his accompanying, which, however, was not of the best in the tuttis. When he noticed that I played a longer cadenza this time, he showed his dislike for long cadenzas at the close of the first movement by closing the music book, saying, 'We don't wish to play the next movement, for there is no cadenza in it.' "

*
* *

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript. Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to



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1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for, as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to Petrograd, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti, but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces

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for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung,* which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer; it holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Klement's Fantasia."

***

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The concerto has been played at these Symphony concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906; Anton Witek, October 29, 1910; Fritz Kreisler, November 23, 1912; Anton Witek, November 14, 1914; Fritz Kreisler, November 26, 1915; Albert Spalding, January 12, 1917; Efrem Zimbalist, October 19, 1917.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

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RAPSODIE ESPAGNOLE . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in France.)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The programme also included Schubert's Unfinished Symphony, the overture to Lalo's "Roi d'Ys," the March from "Tannhäuser," an air from Rimsky-Korsakoff's opera "Snegourotschka" (sung by Mme. de Wieniawski), Gabriel Fauré's Ballade, César Franck's Variations Symphoniques (pianist, Alfred Cortot). The Rhapsody was enthusiastically received, and the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those down-stairs who have not understood it." And at the end of the Rhapsody the same person shouted to the occupants of subscribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance in Boston was by the Boston Symphony Orchestra on November 21, 1914, Dr. Muck conductor. There was another performance on March 3, 1916.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarruso-

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phone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: Prélude à la Nuit, Malagueña, Habanera, Feria.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of An-

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dalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course." In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of *'Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!'* shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time.

* "Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaité, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section.

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Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a market feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful." . . .

Neither the academic Desrat in his "Dictionnaire de la Danse" nor the eloquent Vuillier in his history of dancing mentions the Habanera. Richard Ford, who knew Spain perhaps better than the Spaniards, had much to say about the Jota of Aragon, the Bolero, the Galician and Asturian dances, "the Comparsas," or national quadrilles, but he did not name the Habanera. Did he

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have it in mind when he described a gypsy dance, the "dance which is closely analogous to the Ghowasee of the Egyptians and the Nautch of the Hindous"? It is the Ole of the Spaniards, the Romalis of the gypsies. "The ladies, who seem to have no bones, resolve the problem of perpetual motion, their feet having comparatively a sinecure, as the whole person performs a pantomime, and trembles like an aspen leaf; the flexible form and Terpsichore figure of a young Andalusian girl—be she gypsy or not—is said by the learned to have been designed by nature as the fit frame for her voluptuous imagination." *

Nor did the Spanish dancers who, visiting Paris in the late thirties of the nineteenth century, inspired Théophile Gautier to write dithyrambs in prose, dance the Habanera; neither Mesdames Fabiani nor Dolores Tesrai; nor did Mlle. Noblet, who followed Fanny Elssler in imitating Dolores, dance the Habanera. The two Spanish dances that were then the rage were the Bolero and the Cachucha.

Perhaps the Habanera came from Africa. Perhaps after a sea voyage it went from Cuba into Spain.† The word is generally known chiefly by reason of Chabrier's pianoforte piece and the entrance song of Carmen. Bostonians associate it also with Laparra's opera.

Chabrier's Habanera for the pianoforte was published in 1885; arrangements for four hands, orchestra (1888), pianoforte and vio-

* For other entertaining matter about Spanish dances see Richard Ford's "Gatherings from Spain," pp. 349–356 (Everyman's Library).

† See "Afro-American Folk-Songs," by H. E. Krehbiel (New York, 1914), pp. 59, 68, 93, 114, 115.

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lin, pianoforte and harp followed. The Habanera was his last musical reminiscence of his journey to Spain.

When "Carmen" was rehearsed at the Opéra-Comique, Paris, in December, 1874, chorus and orchestra complained of difficulties in Bizet's score. Mme. Galli-Marié disliked her entrance air, which was in 6-8 time with a chorus. She wished something more audacious, a song into which she could bring into play the whole battery of her *perversités artistiques,* to borrow Charles Pigot's phrase: "Caressing tones and smiles, voluptuous inflections, killing glances, disturbing gestures." During the rehearsals Bizet made a dozen versions. The singer was satisfied only with the thirteenth, the now familiar Habanera, based on an old Spanish tune that had been used by Sebastien Yradier. This brought Bizet into trouble, for Yradier's publisher, Heugel, demanded that the indebtedness should be acknowledged in Bizet's score. Yradier made no complaint, but to avoid a lawsuit or a scandal, Bizet gave consent, and on the first page of the Habanera in the French edition of "Carmen" this line is engraved: "Imitated from a Spanish song, the property of the publishers of *Le Ménestrel.*"

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra,* was produced at the Opéra-Comique, Paris,

* Raoul Laparra gave a concert, "A Musical Journey through Spain," with Mme. Helen Stanley, soprano, in Boston on November 2, 1918. The programme consisted of songs and dances of Spanish provinces.

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February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted. The opera was performed fifteen times in 1908, ten times in 1909.

This opera was produced for the first time in the United States at the Boston Opera House on December 14, 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; and José Mardones, Un Vieux. Mr. Caplet conducted. There was a second performance on December 23, 1910. Later performances were on March 22, 25, 1912, when the chief singers were Mme. Gay, Riddez, and de Potter.

IV. Feria (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmed by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

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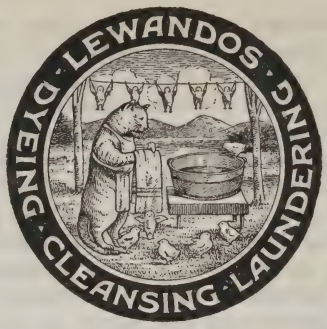

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SATURDAY EVENING, JANUARY 18, at 8.00 o'clock

Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Mendelssohn . . . . Concerto for Violin in E minor, Op. 64

I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo; Allegro molto vivace.

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II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

Mozart . . . . . Recitative, "Mia Speranza Adorata," and Rondo, "Ah! non sai qual pena sia"

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Symphony No. 5, in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters

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little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently

* Indifference of Berlioz to exact terminology is not infrequently shown in his essays.

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with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles,

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terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Petrograd, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

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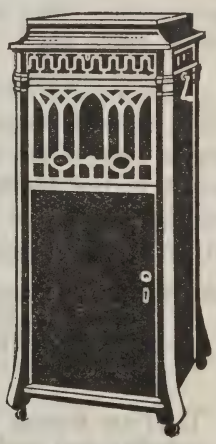

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Mabel Garrison (Mrs. George Siemonn) was born at Baltimore, Md. Her first teacher was Lucien Odend'hal (1903–06). She continued her studies at the Peabody Institute in Baltimore, was graduated in 1912 with a diploma for proficiency in singing, and she also had honors as a student of the pianoforte and of composition. She went to New York where she studied with several teachers. Joining the Aborn Opera Company, she made her first appearance in Boston as Filina in "Mignon" in April, 1912. She sang for two seasons, taking the parts of Gilda, Lucia, Violetta, Olympia, and other rôles. In 1914 she became a member of the Metropolitan Opera Company. She was heard here as Oscar in "Un Ballo in Maschera," performed by the Metropolitan Opera Company in the Boston Opera House, April 18, 1916. She sang in concert at Symphony Hall, November 4, 1917: "Ah, fors' è lui" from "La Traviata"; songs by Massenet, Granados, and Scandinavian folk-songs.

On November 23, 1917, at a concert of the Boston Symphony Orchestra, she sang "L' amerò, sarò costante" from Mozart's "Il Rè Pastore" and the aria of Zerbinetta from Richard Strauss's "Ariadne on Naxos."

She sang the music of the Princess in Rimsky-Korsakoff's "Le Coq d'Or," performed by the Metropolitan Opera Company at the Boston Opera House, April 26, 1918, when the part was mimed by the dancer Rosina Galli.

Recitative, "Mia Speranza Adorata," and Rondo, "Ah! non sai qual pena sia" (K. 416) . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concert scena was written in Vienna on January 8, 1783, for Aloysia Lange, the sister-in-law of Mozart, who was to sing it at a concert in the Mehlgrube. She also sang it at a concert in Vienna given by Mozart on March 23, 1783. It has been sung here at a concert of the Boston Symphony Orchestra on November 26, 1898, by

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Mrs. Marian Titus. It was sung at a concert of the Harvard Musical Association by Miss Emma Thursby on January 6, 1876.

The recitative is an Andante in G minor, 4-4. The Rondo consists of an Andante Sostenuto, B-flat major, 2-4, and an Allegro Assai in the same key, 4-4, in the course of which the theme of the Andante returns. The accompaniment is scored for two oboes, two bassoons, two horns, and strings.

RECITATIVO.

Mia speranza adorata! Ah! troppo è a noi l' ira del ciel funesta! l' ultima volta è questa, ch' io ti stringo al mio seno! Anima mia, io più non ti vedrò, deh! tu l' assisti, tu per me la consola. Addio, Zemira, ricordati di' me! senti . . . che vedo? . . . tu piangi, o mio tesoro; quanto accresce quel pianto il mio martir! Chi prova mai stato peggior del mio! Addio per sempre! amata sposa, addio!

ANDANTE SOSTENUTO.

Ah! non sai qual pena sia
Il doverti, oh Dio! lasciar,
Ma quel pianto, anima mia,
Fa più grave il mio penar.
Deh! mi lascia, oh fier tormento!
Cara sposa! ah! ch' io, mi sento
Per l' affano il cor mancar!

ALLEGRO ASSAI.

A quai barbare vicende
Mi serbaste, aversi dei;
Dite voi se i casi miei
Non son degni di pietà.

William Foster Apthorp translated this text into English:—

My adored hope! Ah! the wrath of heaven is too fatal to us! this is the last time that I shall press thee to my breast! My soul, I shall see thee no more, pray do thou succor her, console her for me. Farewell, Zemira, remember me! listen . . . what do I see? . . . thou weepest, O my treasure; how much those tears increase my torment! What trial was ever worse than mine! Farewell forever! beloved spouse, farewell!

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Ah! thou dost not know what pain it is, O God! to leave thee; but those tears, my soul, make my suffering more severe. Pray leave me, oh cruel torture! Dear spouse! ah! how I feel my heart fail me for grief!

For what barbarous vengeance have ye kept me, adverse gods; tell me if my misfortunes are not worthy of pity.

Late in 1777 and early in 1778 Mozart saw much of the Weber family at Mannheim. Fridolin Weber (1733– —), copyist, prompter, and supernumerary violinist for the court orchestra, was the uncle of Carl Maria von Weber, and was the father of four daughters—Josepha, Aloysia, Constanze, and Sophie. Mozart was passionately in love with Aloysia, who was then fifteen years old.* He was about twenty-two. He wrote to his father about her beautiful voice and vocal skill, her clavier-playing. He wished to marry her, but his father would not have it. He wrote arias for her at Mannheim (K. 294, 316). In 1780 Aloysia was engaged for the opera in Vienna, after she had sojourned as a singer at Munich. She married in 1780, at Vienna, an actor and playwright, Joseph Lange (1752–1827), who about 1796 composed an operetta, "Adelheid von Ponthieu." The marriage was an unhappy one, and lasted about eight years. Aloysia made several professional tours in Germany and the Netherlands before she retired in 1808. She died at Salzburg in 1839. Mozart was on most friendly terms with her during his life nor was Lange jealous of him. For her Mozart

* So Mozart said. Certain biographers give 1750 as her birth year.

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wrote other arias than those already mentioned (K. 383, 416,—"Mia speranza," etc.,—418, and 419 [for insertion in Anfossi's opera "Il curioso indiscreto"] and 538). She was highly esteemed for her vocal skill and expressive interpretations. Her voice was light but of great range, for she sang F *in alt.* with ease. She was an accomplished musician.

Josepha, the oldest sister, was a bravura singer with a high and flexible voice, but, according to report, she was not much of a musician. She married a violinist, Hofer, in 1789, and after his death a bass singer, Seb. Meyer. Mozart wrote the part of the Queen of Night in "The Magic Flute" for her.

Constanze (1763–1842) was married to Mozart in 1782. A widow, she made professional tours to support herself and her children. In 1809 she married Georg Nikolaus von Nissen, a Danish official, one of Mozart's biographers, who died in 1826.

Sophie (1764–1843), a singer, married Jakob Haibel, a tenor and composer, in Vienna. She was present at Mozart's death.

"PHAËTON," SYMPHONIC POEM NO. 2, Op. 39 . CAMILLE SAINT-SAËNS

(Born in Paris on October 9, 1835; now living in Paris.)

"Phaëton" was composed in 1873, a year before the composition of Saint-Saëns's "Danse Macabre." The two were published in 1875. The four symphonic poems of Saint-Saëns were composed in this order: "Le Rouet d'Omphale" (1871); "Phaëton" (1873); "Danse Macabre" (1874); "La Jeunesse d'Hercule" (1877).

"Phaëton" was performed for the first time in public at a Concert National at the Châtelet, Paris, led by Edouard Colonne, on December 7, 1873. It is said that the originality of this composition surprised the audience at the first performance; at the second, the

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following Sunday, the piece was better received. The *Revue et Gazette Musicale* of December 14, 1873, regretted that the composer had by his programme "attributed to his work a philosophical intention. We do not easily follow M. Saint-Saëns in this field. Programme music will never be our ideal, for it demands too much attention on the part of the hearer and imposes on the composer too many sterile efforts, pre-occupations foreign to art."

The first performance in Boston was at a concert of the Harvard Musical Association, Carl Zerrahn conductor, on March 2, 1876. Two pianofortes were then substituted for the two harps indicated in the score. Mr. John S. Dwight admitted that the music showed "fresh, original genius," but he found it "sensuous in the highest degree, and it is very French." He said he should not like to hear this kind of music often. This orchestra gave a second performance on January 30, 1879.

Other performances in Boston were as follows:—

Theodore Thomas's Orchestra, November 22, 1876.

Philharmonic Orchestra: Carl Zerrahn conductor, December 20, 1882; Bernard Listemann conductor, January 14, 1892.

Boston Symphony Orchestra: William Gericke conductor, October 15, 1887; February 4, 1899.

There have been one or two other performances.

"Phaëton" is scored for piccolo, two flutes (interchangeable with piccolos), two oboes, two clarinets, two bassoons, double bassoon *ad lib.*, two horns in C, two chromatic horns in F, two trumpets, three trombones, bass tuba, kettledrum in D, kettledrum in B, two kettle-

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drums in C, G, bass drum, cymbals, tam-tam, two harps, strings. The score is dedicated to Mme. Bertha Pochet, born de Tinan.

The following note is on a fly-leaf of the full score:—

"Phaëton has obtained leave to drive his father's, the Sun's, chariot through the heavens. But his unskilful hands lead the steeds astray. The flaming chariot, thrown out of its course, approaches the terrestrial regions. The whole universe is about to perish in flames, when Jupiter strikes the rash Phaëton with his thunderbolt." *

William Foster Apthorp wrote the following analysis of the symphonic poem for the Programme Book of February 3, 4, 1899:—

"Three upward rushes of the orchestra—the first two in the strings, the third in the wood-wind—against strong chords in the brass, like the rearing of restive horses, introduce this symphonic poem. Then the 'Drive' begins. The movement is Allegro animato in C major (4-4 time). For the next forty measures we hear nothing but the anapestic gallop of the horses—rhythm of two sixteenths and an eighth—now in the strings, now in the wood-wind and horns, against arpeggj in the harp, later against chromatic pizzicato scale passages in the strings. Then the trumpets and first trombone give out the principal theme of the composition: a strongly marked motive, with a peculiar, rather Meyerbeerish, jerk in the rhythm in the second and fourth measures. This theme is elaborately worked out, the anapestic rhythm of the galloping horses continuing unabated. After a while a more cantabile second theme appears in the horns in full harmony, still against the galloping rhythm in the strings, and is developed at some length, followed by a more suave rhythmic version of the first theme in the strings in octaves, the galloping rhythm (in the kettledrums) gradually slackening to triplets, then to even eighth notes; it seems as if Phaëton were gaining momentary control over his team and calming it down. But the furious drive soon begins again, faster than before. It is curious to note here how the change from the rhythm of two sixteenths and an eighth to evenly flowing triplets, which before indicated a slackening of speed, now suggests a more headlong rush than ever. The first theme returns in imitation; an upward chro-

* The translation is by Mr. Apthorp.

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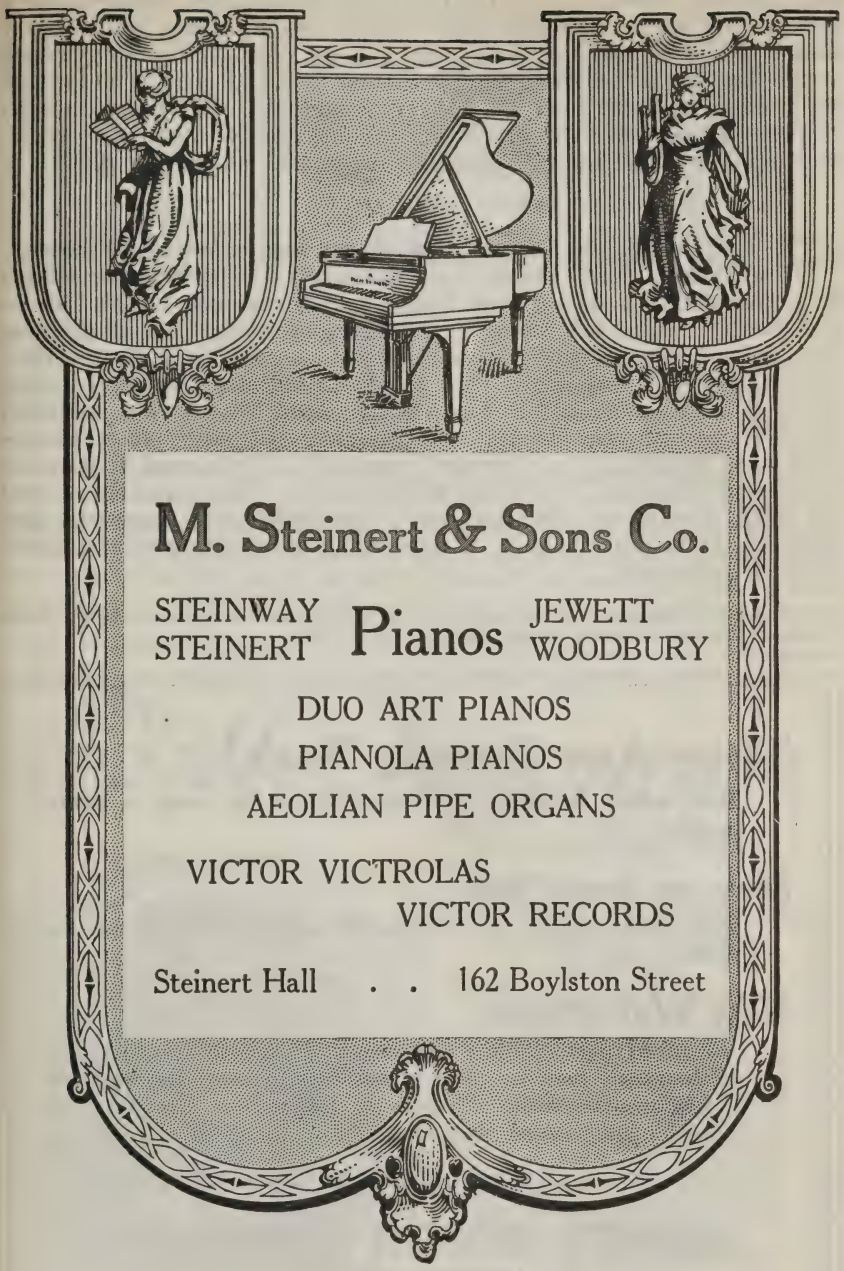
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matic rush of the strings leads to the fatal thunderclap—double fortissimo rolls on three kettledrums and a stroke on bass drum, cymbals, and tam-tam, preceded by a brief lightning flash in the piccolo-flutes—and as this pother dies away, the calmer second theme returns in a slower tempo, in the horn and 'celli. A last diminishing reminiscence of the first theme ushers in the pianissimo final cadence. The form of the work is perfectly free. It has been suggested—on what authority, I do not know—that the cantabile second theme is intended to represent nymphs bemourning Phaëton's danger, and, at last, his death."

***

The story of Phaëthon inspired composers long before Saint-Saëns.

ORCHESTRAL. Karl Ditters (von Dittersdorf) (1739–99) wrote thirty-five symphonies *; among them twelve on subjects from Ovid's "Metamorphoses"—some say there were fifteen. A clergyman at Breslau, Johann Timotheus Hermes, wrote in French an analysis of them (1786), which, it is said, was issued with the first-published part of the symphonies. A translation into German by Georg Thouret was published in 1899, in which year the first six symphonies, edited by Josef Liebeskind, were published as a centenary memorial. The second of the set is "Der Sturz Phaëton" ("The Fall of Phaëton"). The symphony, scored for flute, two oboes, two bassoons, two horns, two trumpets, and strings, is in four movements. A quotation from Ovid serves as a motto for each movement.

* Dittersdorf's Symphony in C major, edited by H. Kretzschmar, has been played by the Boston Symphony Orchestra in Boston: January 16, 1897; April 12, 1918.

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1. Adagio non molto, D major, 4-4. "Regia Solis erat sublimibus alta columnis," Ovid, Met. II., 1 (The palace of the Sun was raised high on lofty columns). 2. Andante, G major, 2-4. "Deposuit radios propriusque accedere jussit," II., 41 (He [the Sun] put aside his rays and bade him to draw nearer). 3. Tempo di minuetto, D major, 3-4. "Poenituit jurasse patrem," II., 49 (The Sun, his father, regretted his oath). 4. Vivace ma non troppo presto, D major, 2-2. At the end, Andantino, 3-4. "Intonat: et dextra libratum fulmen ab aure Misit in aurigam; pariterque animaque rotisque Expulit, et saevis compescuit ignibus ignes," II., 311–313 (He, Jupiter, thundered; he hurled the bolt well balanced against the charioteer, drove him alike from life and the car, and put out by his cruel fire the fire [that would devour the universe]).

Operas: "Fetonte," Italian music drama by Johann Hieronymus von Kapsberger (Rome, 1630).

"Phaëton," lyric tragedy in five acts and a prologue, poem by Quinault, music by Lully, produced at Versailles, January 6, 1663, and at the Académie Royal de Musique, Paris, April 27, 1663. When it was produced at Versailles, the hall was not large enough for scenery and mechanical effects. The "grandeur" of the spectacle consisted in the sumptuous costumes. The magnificence of the spectacle at the Royal Opéra in Paris was so great that "Phaëton" was called "The people's opera." (It was performed at Lyons when an opera house there was opened in 1687, and spectators flocked thither from forty leagues around.) The famous Fanchon Moreau, for some time the mistress

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Very sincerely, CHAS. W. TAYLOR,
Colonel U.S. Army—Cavalry.

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of Monseigneur (Louis de France, the oldest son of Louis XIV.), made her first appearance in the Prologue at the age of fifteen.* Quinault intended to make Phaëton a brutal character, but Lully insisted that he should be only ambitious. The characters are Astrée, Saturne, Libya, Théone, Clymène, Phaëton, Triton, La déesse de la terre, Le Soleil, Protée, Mérops, Epaphus, Jupiter. On the stage also were Egyptians, Ethiopians, East Indians, priestesses of Isis, Furies and other terrible apparitions, the Winds, Hours, and Seasons, shepherds and shepherdesses. Proteus was transformed successively into a lion, a tree, a sea-monster, a fountain, and a flame. The prologue for Saturne, Astrée, and chorus had for its subject the Golden Age and was in fulsome praise of Louis XIV. There were six revivals, the last on November 13, 1742. On January 12, 1702, the celebrated Mlle. Maupin took the part of Clymène; in 1730 Mlle. Camargo led the ballet. In 1742 Jelyotte took the part of Phaëton, a counter-tenor. There were many parodies: "Phaëton" by Palaprat (1692); "Arlequin Phaëton" by the Abbé Macharty (1721); by Dominique and Romagnesi (1731); "Phaëton" by Riccobini (1743); "Polichinelle Phaëton, ou le Cocher Maladroit" by Carolet.

"The Fall of Phaeton," English opera, music by T. A. Arne (London, 1736).

"O Precipicio de Phaetonte," Portuguese opera, music by Ant. José de Silva (Lisbon, 1738).

"Fetonte," Italian opera, music by Pietro Paradisi (London, December 17, 1747).

"Fetonte," Italian opera, music by K. H. Graun (Berlin, March 29, 1750). Leopold de Villati adapted Quinault's libretto. The production was costly and magnificent, and the chariot of the Sun excited especial wonder. Count Algarotti assisted Villati in the libretto. Some say that Frederick the Great collaborated. Felice Salimbeni,

* See a curious story about Fanchon, her ugly sister Louison, and Monseigneur in "Théâtres Lyriques de Paris" by Castil-Blaze (vol. i, pp. 69–71). Fanchon left the stage to enter a convent in 1702. The King gave her 1,500 livres, for a pension, the day she should take the veil. In 1708 she married the Marquis de Villiers.

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male soprano (1712–51), regarded as the greatest singer of his time, took part in the performance.

"Fetonte," Italian opera, music by Nicola Jomelli, first version, 1753—produced at Stuttgart in honor of the birthday of Charles, Duke of Würtemberg and Teck, February 11, 1768. Libretto by Mattia Verazi. Characters: Fetonte, Climene, Libia, Teti, La Fortuna, Orcane, Il Sole, Proteo, Epafo. The part of Phaëton was taken by Giuseppe Aprile, counter-alto (1738–1802); that of Climene, by Maria Masi-Giura, an excellent singer, the best Italian actress of her age. The orchestra of 47 picked players at Stuttgart was headed by the famous violinists Nardini and Lolli. There were 341 soldiers on the stage, 86 on horse, 95 supernumeraries. The ballet's evolutions had to do with the plot. Jomelli used flutes, oboes, bassoons, horns, with the strings.

There is "Fetonte sulle rive del Po," Giuseppe Baretti librettist, Giovanni Antonio Giai composer, Turin, June, 1750; also "Il Fetonte," text by Bernardo Moscheni, composer unnamed (Lucca, 1791?).

* * *

The word "phaëthon," meaning "beaming," "radiant," was used by Homer and Hesiod as an epithet of the sun; also by Sophocles and Euripides in lyric passages. Aristotle applied it to the planet Jupiter.

Phaëthon in Homer was one of the light-bringing steeds of Aurora. The Phaëthon of the tragic adventure was, according to the Greeks, the son of Helios and Clymene, though some call him a son of Clymenus, the son of Helios by Myrope, or a son of Helios by Protëa, or, again, a son of Helios by the nymph Rhode, or Rhodos. In Homer, Apollo

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and Helios, or the Sun, are distinct. Apollo's identification with the Sun, "though almost universal among later writers, was the result of later speculations and of foreign, chiefly Egyptian, influences."

In Ovid's story, Phaëthon, hurt because Epaphus taunted him with not being the son of Phœbus Apollo, went with his mother Clymene to the palace of the Sun God, who swore by the Styx that he was the father of the youth, and promised him any gift within his power. Phaëthon asked to drive the chariot for one day. Warned against the dangers in his path, he drove and set the world on fire. Earth and water invoked the aid of Jupiter, who slew him by a lightning-flash. The body fell into the river Eridanus, or Po. Phaëthon's sisters, the Heliades, or Phaëthontiades, Phaëthusa, Lampetia, and Phœbe, were changed into poplar-trees and their tears into amber.* On the tomb of Phaëthon the naiads engraved these words: "Here lies Phaëthon, charioteer of his father's car: if he could not control it, he nevertheless fell the victim of a noble audacity."

In the twenty-fifth of his Dialogues of the Deities, Lucian represents Jupiter as raging against Helios for intrusting Phaëthon with the chariot. See also Lucian's amusing essay "The Amber and the Swans of Eridanus." Godfrey Higgins in his "Anacalypsis, an Attempt to draw aside the Veil" (London, 1836: vol. i, 535–539), attempts to prove that the story of Phaëthon is a Buddhist myth, a tale of Oriental extraction. Sir Thomas Browne discussed gravely whether the blackness of negroes in Africa was caused by "the deviation of the Sun and the conflagration of all things under Phaëthon."

Angelo de Gubernatis, speaking of Phaëthon, the Guider of the Chariot of the Sun, who, after finishing his diurnal course, is unable to rein in the horses, and is precipitated with the chariot into the water, in order that the burning horses may not set fire to the world, says, "This happens every day towards evening, when the sun sets; the whole sky goes down, then the sun is thrown down into the ocean of night;

* See the "Hippolytus" of Euripides:—

Where the waters of Eridanus are clear,
And Phaëthon's sad sisters by his grave
Weep into the river, and each tear
Gleams, a drop of amber, in the wave.

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the course of the solar steeds is interrupted, and the wheels of the chariot no longer turn." He then quotes the Rigvedas, where seven sister-mares are yoked to the sun-chariot. "Indras, to please his favorite, Etaças, after having drunk the ambrosia, pushes the clouds that had fallen behind before the flying steeds of the sun; that is to say, he prevents the solar hero, drawn by horses, either by the cloud in a tempest or by the darkness of night, from going on; and he even strikes the wheels themselves of the solar chariot to arrest its incendiary course. From these Vedic data it is easy to pass to the Hellenic Phaëthon." ("Zoölogical Mythology," Vol. I., pp. 277, 343, 344.) See also Knaack's "Questiones Phaëthontae" (1885) and Baugert's "De Fabula Phaëthontea."

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EDGAR STILLMAN KELLEY *

(Born at Sparta, Wisconsin, April 14, 1857; now living at Oxford, Ohio.)

Mr. Kelley spent the summer of 1918 as a lecturer at the University of California. The themes of this aria were then developed. The aria was completed at Western College for Women at Oxford, Ohio. The aria was sung for the first time at a concert of the Symphony Orchestra of New York, in New York (Miss Garrison soprano, Walter Damrosch conductor), November 14, 1918.

* Mr. Kelley's second symphony, "New England," was performed here by the Boston Symphony Orchestra on January 14, 1916.

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3. Victoria. VERE LANGUORES (Surely He hath borne our griefs). No. 13,380. For Mixed Voices 12
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5. Victoria. TAMQUAM AD LATRONEM (Are ye come out as against a thief). No. 13,382. For Mixed Voices 12
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Allegro ma non troppo, B-flat major, 6-8.

Come forth, O Love, when life is new,
When hills are green and sky is blue,
'Mid flowers springing,
Birds a-winging,
And hearts of love all beating true.

O hand in hand to roam the hills
And hear the voice of tinkling rills,
Love awaking,
Spring-time breaking,
As rapture round the valley thrills!

Liquid and loud in the green o' the year
Flute-calls rise in a ripple of cheer;
Out o' the dew-drenched sward o' the spring
Gold-throated meadow-larks joyously sing.

Brown-clad songster with golden vest
And jetty crescent on throbbing breast,
Wild March-minstrel of hill and plain,
Hail to the joy of your lyric strain.

. . . . . .

Fog o' the summer drifts in from the sea,
Sere are the hill-slopes, but little cares he.
Singing till shadows fall purple and dark,
For joy's in the heart of the gold-throated lark.

. . . . . .

Come forth, O Love, when life is new,
When hills are green and sky is blue,
'Mid flowers springing,
Birds a-winging,
And hearts of love all beating true.

—*Charles Keeler.*

The accompaniment is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, harp, and strings.

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Rhapsody in A major for Orchestra . . . . Edouard Lalo

(Born at Lille on January 27, 1823; died at Paris on April 22, 1892.)

Lalo, encouraged by the success of his Symphonie Espagnole for violin and orchestra, produced at a Châtelet concert in Paris in 1874, composed a Fantaisie Norvégienne for violin and orchestra which was performed, with Pablo de Sarasate as violinist, with great success in Germany.

This Fantaisie Norvégienne, in reality a Suite, consisted of three movements: an Allegretto, an Andante and an Allegro followed by a Presto. It met with so great favor that Lalo conceived the idea of transforming it into a purely orchestral work. He retained the first movement and then added a new movement, a Presto, which contained, as an episode, a theme taken from the Andante of the Fantaisie. The Rhapsody, then entitled Fantaisie Norvégienne, was performed for the first time at a concert of the Société Nationale in Paris, April 20, 1879. It was performed at one of Colonne's concerts at the Châtelet, Paris, October 26, 1879.

The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, on December 22, 1888.

The Rhapsody, dedicated to Edouard Colonne, is scored for these instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, ophicleide (bass tuba), kettledrums, bass drum, tambourine, triangle, harp and strings.

The Rhapsody is divided into two parts. The first begins, Andantino, A major, 6-8, with thematic material exposed chiefly by

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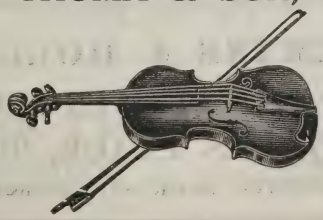
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the strings leading into the main body of the section, Allegretto, A major, 2-4. The chief theme is given to the clarinets, then taken up by the first violins, with pizzicato accompaniment for the strings and chords for the harp.

The subject of the second part, Presto, D minor, 3-4, is loudly announced by the trumpets, with the end of each phrase punctuated by two full orchestral chords. This motif is a Scandinavian dance tune which Grieg employed in the first number of "Aus dem Volksleben," a set of pianoforte pieces. A broader theme is on the G-string of the violins with horns. Note also the gay subject for the flute in staccato triplets, also the subject for the flutes with pizzicato accompaniment in the strings, and a stroke of the triangle to mark the measures.

*
* *

Lalo belonged to a highly respectable family that went from Spain to Flanders in the sixteenth century. He was thoroughly educated. His parents did not wish him to be a musician, but finally allowed him to study the violin and harmony with a German named Baumann at the Conservatory of Music at Lille. Lalo afterwards went to Paris, and entered the class of Habeneck at the Conservatory of Music to perfect himself as a violinist. Not staying long at the Conservatory, he took lessons in composition of Schulhoff, the pianist, and Crèvecœur. He earned his living by playing the viola in the Armingaud-Jacquard Quartet. This Quartet was organized in 1855. Its programmes were chiefly of chamber music by leading German composers, for those were the days when the romances of Loïsa Puget, and variations of themes from popular operas, were in favor, while chamber music was little cultivated or esteemed in France. The concerts of this Quartet were in fashion, however, for many years.

Lalo's first compositions were pieces for the violin and piano (Op. 1, 2, 3, 5, 6); a trio, C minor, classical in form and influenced

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by Beethoven (Op. 7); two melodies for baritone (1848); "Le Novice," a scene for baritone (1849); six romances with words by Béranger (1849); six melodies with text by Victor Hugo (published in 1856); a sonata for pianoforte and violin, Op. 12; two pieces for pianoforte and violoncello, Op. 14; an Allegro in E-flat major for pianoforte and violoncello; "Soirées Parisiennes," three pieces for violin and pianoforte; a second trio in B minor; a sonata for pianoforte and violoncello.

Several of his works were played at a concert of the Armingaud-Jacquard Quartet in April, 1859; the Allegro for pianoforte and violoncello, the second trio, and a string quartet in E-flat major, which was originally Op. 19, but afterwards rewritten and published in a new form as Op. 45 in 1888. The great public did not know him, but musicians respected him, and some of his compositions were played in Germany before they were played in France.

A period of discouragement and inaction followed. He gave up composition, married in 1865 one of his pupils, Julie Marie Victoire Bernier de Maligny, a handsome contralto often heard at the concerts of the Société Nationale, and contented himself with playing concerts of chamber music.

Soon after 1870 there was rivalry among French composers of orchestral and chamber music. Lalo took courage, and girded up his loins. His style became more individual, bolder. His violoncello sonata was played on January 27, 1872, at a concert of the Société Nationale. Several songs are of this day: Trois Mélodies with words by Alfred de Musset,—"À une fleur," "Chanson de Barberine," "La

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Zuecca"; "Le Fenaison" and "L'Esclave" (words by Gautier); and "Souvenir" (words by V. Hugo). A Divertissement for orchestra was performed at the Cirque d'Hiver, January 12, 1873. Received coldly at the first performance, it was redemanded at the concert of the next Sunday. Massenet made a transcription of it for the pianoforte.

Then came the performance of the Concerto for violin, Op. 20. The "Symphonie Espagnole," first played by Sarasate on February 7, 1875, at a Châtelet concert, made Lalo still more famous; but it was not till his opera "Le Roi d'Ys" was produced at the Opéra-Comique in Paris, May 7, 1888, that he was popularly recognized as one of the first of French composers,—a position that he still holds,—and not without reason did Hans von Bülow, writing a letter to *Figaro* apropos of the Alsace-Lorraine question, sign himself "The friend of Berlioz, Lalo and Saint-Saëns." When this opera was produced and Lalo's fame established, the composer was sixty-five years old. "Le Roi d'Ys" was produced at New Orleans, January 23, 1890, for the first time in the United States.

Before he was applauded as the composer of "Le Roi d'Ys," Lalo met with various and cruel disappointments. Opposed to any concession or compromise, not knowing how to scheme or fawn, he was not the man to be welcomed by managers of opera houses. He was not in the habit of writing salon music, so his name was not known to amateurs. When a ballet-master of the Opéra urged him to study Adolphe Adam as a model, Lalo replied, "Do you think I am going to make music like that of 'Giselle'* for you?"

Lalo was obliged to be satisfied with playing in chamber concerts,

* "Giselle, ou les Willis," a fantastical ballet in two acts, book by Théophile Gautier and H. de Saint-Georges, music by Adolphe Adam, was produced at the Opéra, Paris, June 28, 1841, with Carlotta Grisi as chief dancer. The ballet had a great success, and was considered as the masterpiece of this art in France until the appearance of Delibes' "Coppelia" (1870) and "Sylvia" (1876). "Giselle" was produced in Boston at the Howard Athenæum, as early as October 10, 1846, when Mlle. Blangy was the leading dancer. It was performed at this theatre again in 1852 and 1853. The Russian Imperial Ballet headed by Miss Pavlowa and Mr. Mordkin revived it at the Boston Opera House, December 31, 1910.

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until a competition, proposed in 1867 by order of the Minister of State, gave him an opportunity, as he thought, of showing what he could do in dramatic music. Beauquier wrote the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," and Lalo set music to it, but the prize was awarded to Jules Phillipot (1824–97) for his "Le Magnifique," an opéra-comique in one act which was not performed until 1876 at the Théâtre Lyrique, when it was judged wholly unworthy of the honor. There was talk of producing "Fiesque" at the Opéra, but Lalo addressed himself to the Monnaie, Brussels. Just as the opera was about to be performed at the Monnaie, the director, Vachot, died. Lalo published the score; fragments of it were played in concerts in Paris, and the prelude and an intermezzo were performed at the Odéon, May 4, 1873. Pages of this opera were afterwards used by Lalo in his pantomime music for "Néron" (Hippodrome, Paris, March 28, 1891). It has been said that, if the dimensions of the Hippodrome had not seriously injured the effect of some of these pages, which were originally designed for a very different purpose, this pillaging of a score that had already been published would not have shocked a musician: "He would even have congratulated the composer on having found, by an ingenious protest against the unjust forgetfulness to which an old work of genuine merit had been condemned, this means of making his music known to those who otherwise would never have heard it." (The first overture to "Le Roi d'Ys," by the way, the one played in 1876 and afterwards rewritten, was originally intended for an opera planned before "Fiesque," but never published.) Lalo also used pages of "Fiesque" in his Symphony in G minor, produced by Lamoureux, February 13, 1887; the introduction to the first movement was taken from the entr'acte before the third act; the scherzo is founded on the ball scene, and an episode is the ensemble, "Unissons notre deuil," sung by Léonore, Verrina, and chorus; the theme of the adagio is a phrase of Julie, "Fiesque, pardonne moi!" in the trio of the third act. A movement in his Aubade for ten instruments is an entr'acte from "Fiesque"; but the best pages of

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"Fiesque" were used in the opera, "La Jacquerie," to which I shall refer later. This custom of using pages of one opera or oratorio for another was common among composers of the eighteenth century, and was observed by Rossini with Olympian indifference, as when he used the crescendo in the "Calumny" aria in "Il Barbiere di Siviglia" for the entrance of the Moor in the last act of "Otello." Composers of a later date have not been squeamish in this respect: thus the music of the Soldiers' Chorus in "Faust" was written by Gounod for Cossacks in an opera with a book by Henri Trianon, entitled "Yvan de Russie," or "Yvan le Terrible";* and the romance of Micaëla in the third act of "Carmen" was composed by Bizet for an opera, "Griselidis," with a libretto by Sardou.† Lalo was given to quoting from himself. The song in which Mylio tells of his love to Rozenn in "Le Roi d'Ys" is taken from "Fiesque," and a broad phrase from the introduction of the "Concerto Russe" (1881) is given to the brass after the chorus of victory in the second act of "Le Roi d'Ys."

Little time was given to Lalo for the composition of his ballet "Namouna." Obliged to write the music in four months, he worked on it fourteen hours a day, when he was fifty-eight years old. He had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw

* This score was nearly completed in 1857, and Paris journals announced that Gounod had read or, rather, sung it to Royer, director of the Opéra. The work was never performed, but Gounod used pages of it in other operas.

† Bizet destroyed the scores of his "Guzla de l'Emir," "Ivan le Terrible," "La Coupe du Roi du Thule." He had dreamed of "Namouna," "Calendal," and he worked some on "Clarisse Harlowe." Fragments of "Griselidis," which he began in 1871, and of "Le Cid," were found after his death, but he sketched his ideas in hieroglyphics which were unintelligible to others. After the production of "Carmen" he was busied especially with "Clarisse Harlowe," and he was thinking of putting music to Léon Halévy's "Les Templiers."

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a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question of a cigarette.

In a scene of seduction in the first act of "Namouna" Mme. Sangalli,* the chief dancer, was expected to light and smoke a cigarette while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself," when the dancer Mérante demanded that this effect should be cut out on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it. "Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her. This was in 1882. She, hearing this, answered her informant: "I shall rehearse Saturday, March 4, and on Monday, the 6th, I shall dance Namouna, or I shall be dead!" She did not die; she danced Namouna on the day she named.

* Rita Sangalli came to the United States in 1868 and danced in New York at the Olympic Theatre in "Humpty Dumpty," with George L. Fox, Clown; C. Fox, Pantaloon; Frank Lacey, Harlequin; and Emily Rigl, Columbine. She danced in Boston in a revival of "The Black Crook" at the Continental Theatre, also in "Cinderella" and "Midsummer Night's Dream." She was characterized in New York as a "superbly voluptuous dancer." Georges Duval sounded her praise when she appeared as Sylvia in Delibes's ballet of that name at the Paris Opéra June 14, 1876; but other Parisian critics said that she was "a vigorous and intrepid ballerina, accurate and forcible, but somewhat lacking in charm."

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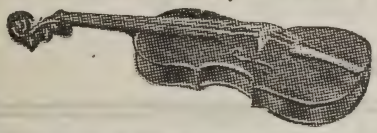

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After "Le Roi d'Ys" made Lalo famous at the age of sixty-five, he composed a pianoforte concerto (first played by Diémer in 1889) and the music for "Néron." He then began to compose the music for a lyric drama by Mme. Simone Arnaud and Alfred Blau, "La Jacquerie," which has nothing in common with Mérimée's historical drama except the title and the scene of action. Lalo had another paralytic stroke, and he died having sketched only the first act of this opera, which was completed after his death by Arthur Coquard and produced at Monte Carlo, March 8, 1895. There was a performance at Aix-les-Bains the same year. The first performance in Paris was at the Opéra-Comique December 23, 1895, with Miss Delna, Miss Kerlord, Jérôme, Bouvet, Hermann-Devries, Dufour, and Belhomme as the chief singers. At Monte Carlo the chief singers were Mme. Deschamps-Jehin, Miss Loventz, Jérôme, Bouvet, Ughetto, Declauzens, and Lafon. The music of Lalo made little effect.

Disappointment followed Lalo to the end. He was not chosen a member of the Institute, for he would not pull wires for an election. He did not finish his last opera. His death during the commotion excited by dynamiters at Paris awakened little attention, and there were no funeral eulogies in the journals; but nearly all the French musicians of renown were present at his burial, and thus paid tribute to a composer of the highest character and talent. (See the

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biographical sketch of Lalo by Georges Servières in "La Musique Française Moderne," Paris, 1897; by Hugues Imbert in "Nouveaux Profils de Musiciens," Paris, 1892.)

*
* *

The following compositions by Lalo have been performed in Boston at subscription concerts of the Boston Symphony Orchestra:—

Concerto for violin, Op. 20, December 24, 1910 (Sylvain Noack, violinist).

Symphonie Espagnole, Op. 21: November 12, 1887 (Charles M. Loeffler); February 8, 1890 (Mr. Loeffler); March 13, 1897 (Timothée Adamowski); March 10, 1900 (Mr. Adamowski); March 12, 1904 (Mr. Adamowski); November 30, 1907 (Fritz Kreisler); January 7, 1911 (Mischa Elman—first, fourth, and fifth movements); April 17, 1915 (Sylvain Noack).

Fantaisie Norvégienne for violin and orchestra, December 20, 1884 (Charles M. Loeffler, violinist).

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Rhapsody in A for orchestra: December 22, 1888; April 4, 1891.

Suite, "Namouna," January 4, 1896.

Overture to "Le Roi d'Ys": November 21, 1891; December 24, 1892; November 23, 1907; November 29, 1913.

Aubade from "Le Roi d'Ys," December 22, 1904 (Charles Gilibert, baritone).

The Symphonie Espagnole, Fantaisie Norvégienne, violoncello concerto, Rhapsody, suite from the music to "Namouna," and overture to "Le Roi d'Ys" were played at these concerts for the first time in Boston. It is our impression that the Concerto, Op. 20, was also played here at these concerts for the first time in Boston as a whole and with orchestral accompaniment.

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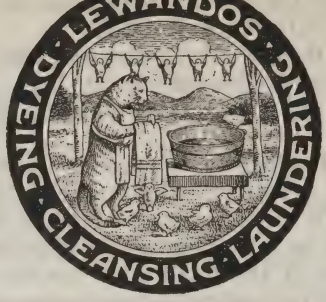

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(First time at these concerts)

J. S. Bach . . . . . Suite in D major, No. 3, for Orchestra

I. Overture.
II. Air.
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SYMPHONIC FANTASIA FOR ORCHESTRA, OP. 46 . . HENRY HADLEY

(Born at Somerville, Mass., December 20, 1871; now living in New York.)

This Fantasia has been played in European and American cities; at an extra Symphony concert of the London Symphony Orchestra on May 23, 1913, when Mr. Hadley conducted it, also his overture "In Bohemia" and Symphony No. 2, "The Four Seasons," and Miss Tina Lerner played Grieg's pianoforte concerto.

The Fantasia was performed by the St. Louis Symphony Orchestra, Max Zach conductor, at St. Louis, January 7, 8, 1910, when Miss Lerner was the soloist. There were performances in New York by the Philharmonic Society of New York, Josef Stransky conductor, January 19 and March 13, 1917.

The published score, copyrighted in 1907, bears this dedication: "To my esteemed Monsieur Léon Jehin * this score is inscribed in grateful remembrance." These instruments are needed: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, a set of three kettle-drums, bass drum, small drum, cymbals, triangle, harp, and strings.

* Léon Jehin, born at Spa on July 17, 1853, studied at the Brussels Conservatory. Having conducted in Antwerp in 1881, he was a conductor at the Monnaie, Brussels, from 1882 to 1888. Since 1893 he has been the conductor of the orchestra at Monaco in winter and at Aix-les-Bains in summer. He has composed orchestral and violin pieces.

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The Fantasia begins Lento, 3-4, with an allusion to the second theme of the main body of the work. Wood-wind instruments begin the phrase. The whole introduction is on an organ point (E-flat) for the violoncellos and double-basses. A crescendo built on a phrase taken from the first theme leads to the main body of the composition, Allegro maestoso, E-flat, 2-2. The beginning is of an exultant, martial character. An expressive theme for clarinet is then heard, but there is a return to the festival spirit. The second theme, Meno mosso e più tranquillo, introduced after a few measures of quiet mood, is given to bass clarinet, horn, and violoncellos. This thematic material is treated at some length. There is a change in mood; there is a sharply rhythmed bass, violins, with instruments of the wood-wind, use the first theme for a crescendo, until the second theme is brought in by the full orchestra, Largamente, B major. An episode, Molto meno mosso, is for muted strings with phrases for wood-wind instruments. Again a change in tempo, Mosso agitato. The first theme re-enters. A short coda brings a pompous close with trumpet fanfares.

*
* *

These compositions of Mr. Hadley have been performed in Boston at concerts of the Boston Symphony Orchestra:—

Symphony No. 2, F minor, "The Four Seasons," Op. 30, April 15, 1905.

"Salome," tone-poem after Oscar Wilde's tragedy, Op. 55, April 13, 1907. First time in America.

Symphony No. 3, B minor, Op. 60, April 11, 1908. First time in America.

"The Culprit Fay," rhapsody (after Drake's poem), Op. 62, November 19, 1910. Conducted by the composer.

"Lucifer," tone-poem (after a poem by Vondel), Op. 66, April 7, 1916. Conducted by the composer.

Suite in D major, No. 3 . . . . . Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary

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singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years.

The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. He used the word "ouverture."

The separate dances of old German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written

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for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn towards this form of composition.

The Suite in D major was composed originally for three trumpets, two oboes, kettledrums, first and second violins, violas, and basso continuo.* Three or four manuscripts were consulted by the editors for the Bach Society, who preferred the voice parts formerly in the Bach archives at Hamburg and now in the Royal Library at Berlin.

The version used generally in concert halls to-day was prepared by Ferdinand David for performance in the Gewandhaus, and it was published in 1866. Mendelssohn added two clarinets for the gigue, to take the place of the original first and second trumpet parts, too high for modern instruments and players, and he remodelled the trumpet parts. The first performance of the revised suite, and probably the first performance of the suite in any form after Bach's death, was in the Gewandhaus, Leipsic, February 15, 1838, and Mendelssohn conducted it.

* "Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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The overture, air, and gavotte were played in Boston at a Thomas concert, October 30, 1869. Three excerpts were played at a concert of the Harvard Musical Association, January 20, 1870. The whole suite was played at a Thomas concert, February 17, 1875.

I. Overture. Grave, D major, 4-4. A vivace in the same key and also in 4-4 follows in the form of a fugue. There are several passages for violin solo, after the manner of the old concerto grosso, in this fugue, which in form nearly resembles Fétis's "irregular fugue."

II. Air. Lento, D major, 4-4. This movement is for strings only, and is undoubtedly the piece of music by Bach that is most familiar to audiences throughout the world, for the transcriptions of it for violin and pianoforte and for violoncello and pianoforte are in the repertoire of all amateurs and virtuosos.

III. Gavotte. I. D major, 4-4. Tutti.

Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone,

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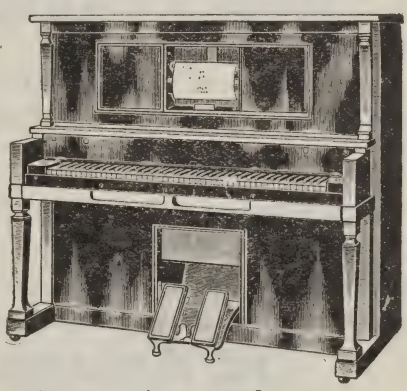

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and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck * and Grétry † became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse,* allegro vivo, 2-4; a *Gavotte gracieuse,* andante non troppo, 6-8; a *Gavotte sentimentale,* andante, 4-4; in each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Elgar's Contrasts—the Gavotte A.D. 1700 and 1900 (published in 1899) and Georg Schumann's "In Carnival Time," second movement —(produced in 1899).

IV. Bourrée. D major, Allegro, 4-4. This dance probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée,* the *pas de fleurets,* the *pas de bourrée ouvert,* the *pas de bourrée emboîté.* It was

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danced in short skirts; Marguerite of Valois liked it, for her feet, ankles, and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

Ludovic Celler—his real name was Louis Leclerq—saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut, well rhythmed.

The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted *à la Courbet,* which represented a tall fellow seated *sub tegmine fagi,* in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays MM. *les Auverpins* of

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the quarter came to dance their national bourrées, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingetorix, you made a noise, but no scandal. I do not love you, but I esteem you highly."

"Au diable la froide étiquette!
En avant les joyeux ébats!
Le plaisir est à la Musette
Au rendez-vous des Auvergnats.

"C'est le séjour où la folie
Assemble son joyeux parti;
Les murs y sont tachés de lie
Et les bancs de jus de rôti.

"Gorgés de vin et de pitance,
Le cœur tant soit peu guilleret,
Nous pouvons commencer la danse,
L'orchestre est sur son tabouret."

Among modern composers who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," Chabrier in his "Bourrée Fantasque" for pianoforte, orchestrated by Felix Mottl, and Roger-Ducasse in his Suite Française in D major for orchestra. (Mottl's arrangement of Chabrier's Bourrée Fantasque was performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1899; the Suite of Ducasse was played in Boston at a concert of this orchestra and for the first time in the United States, April 16, 1910.)

V. Gigue. D major, Allegro vivace, 6-8. Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin

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(viella, fidel) with a big and bulging belly, so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

The name of the dance, gigue, gique, jig, is said by Riemann to be of English origin. "The dance is found first in the English compositions for the virginal, and it went from England to the continent, at first Froberger, 1649, and J. E. Rieckh (Allemanden, Giguen, Ballette, Couranten, Sarabanden, und Gavotten für 3 V. u. B. c., Strassburg, 1658)." The dance was a very lively one in 3-8, 3-4, 6-8, 6-4, 9-8, 9-4, 9-16, 12-8, 12-16, and very seldom and by way of exception in 4-4, as in Bach's Partita VI. in E minor; but, as Dr. Naylor remarks in "An Elizabethan Virginal-book" (1905), "even in this out-of-the-way case, the rhythm sticks to the use of 'pointed notes'

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(Hawkins, writing in 1776, speaks of the pointed note, meaning 'dotted,' and says there was no authority for a Jigg having this as a general feature)." Dr. Naylor gives interesting examples of old jigs in his book just quoted. See also his "Shakespeare and Music" and Mr. Louis C. Elson's "Shakespeare in Music" (Boston, 1901).

Jig music was despised by some old Englishmen. Thus Thomas Mace (1619–1709) spoke of Toys or Jiggs, "light, squibbish things, only fit for fantastical and easy light-headed people."

In Ireland the jig was once the favorite dance of all classes, for high and low would step it to the tune of the "Flannel Jacket" or other air. Selden noted the fact that the Irish were "wholly inclined" to a dance which he called the "Sprightly Phrygian." For descriptions of various jigs in Ireland, Scotland, and Wales see "Dancing," a volume in the Badminton Library. One of the contributors to this book says that the dance is a very ancient one and belongs to many nationalities. "The Spanish dance also went by the name of Loures." Desrat, in his "Dictionnaire de la Danse," a valuable work, published in Paris in 1895, doubts whether the jig was of English origin. There is much about the jig in Gaston Vuillier's "History of Dancing" (English edition, 1898). The author states that there were jigs christened after each successive English monarch from Charles II. to Queen Anne. Jigs were in high favor at masques and revels, the peculiar prerogatives of the Inns of Court, and in the preface to Playford's "Dancing Master" the writer commends "the sweet and airy activity of the gentlemen of the Inns of Court, which has crowned their grand solemnities with admiration to all spectators."

The most recent orchestral composition in the form of a jig is Debussy's "Gigues," originally entitled "Gigue Triste." It was completed in 1912, performed for the first time on January 26, 1913, at a Colonne concert in Paris, and played in Boston by the Boston Symphony Orchestra April 13, 1917.

*
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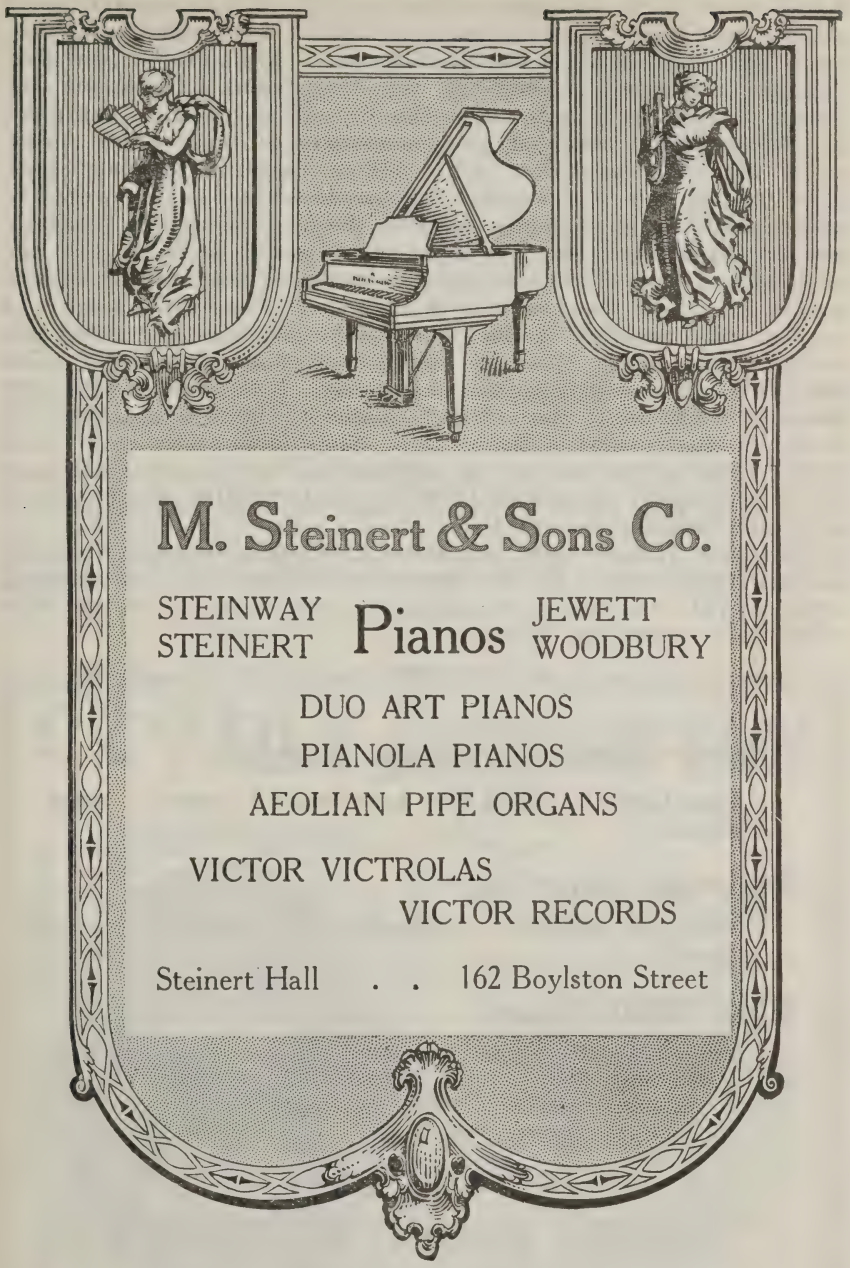
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A word about the very high trumpet parts of Bach. Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i., p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The modern Bach trumpet, as Mr. Galpin says, is "a return, with very modern additions, to the straight Buzine of the Middle Ages." It is not the instrument of Bach's day. The *Clarin-bläser* were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

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When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? * When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; when other instruments of brass were developed, the old art gradually died. Some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part of this Air, which have always a bad effect, from the

* Gevaert says, "About 1750 the brilliant technic of the trumpet suddenly declined; performers lost the habit of playing in the higher octave, the only one that has a continuous scale, and is therefore able to furnish cantilenas and melodic figures." Mr. Cecil Forsyth adds: "It is much more likely that the growing discrimination in matters of orchestral taste developed a horror in the minds of composers for these terrible vocal caricatures. They ceased to write them, and the players therefore lost whatever power they ever had of playing them. It was probably never very great." Galpin thinks that the clarion players of Bach's time had acquired perfect mastery by assiduous practice.

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natural imperfections of the instrument. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this *false concord,* or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject should consult: "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116; Cecil Forsyth's "Orchestration," London, 1914, pp. 91, 119–120; Francis W. Galpin's "Old English Instruments of Music," London and Chicago, 1911, pp. 199–206.

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Mr. Alfred Denis Cortot was born of French parents at Nyon, Switzerland, on September 26, 1877. Going at an early age with his family to Paris, he received his first pianoforte lessons from his sisters. He entered the Paris Conservatory, where he was in turn the pupil of Decombes * and Diémer. As a pupil of the latter he was awarded the first prize for pianoforte-playing in 1896. Taking part in the Lamoureux and Colonne concerts, he soon became known throughout Europe. He has played in England, Italy, The Netherlands, Russia, Spain, Switzerland. Having been a *répétiteur* at Bayreuth he staged in Paris "Götterdämmerung." In 1904 he founded the concert society that bears his name, and with it he has given performances of important choral works by Beethoven, Brahms, Liszt, etc., also a concert performance of "Parsifal." In 1904 he was chosen conductor of the Société Nationale; in 1907 he took charge of an advanced pianoforte class at the Paris Conservatory. Chief of the Service d'Études Artistiques du Ministère de l'Instruction Publique et des Beaux-Arts, he was named a Chevalier of the Legion of Honor in 1914.

Coming to the United States with the Société des Concerts du Conservatoire, André Messager conductor, in the fall of 1918, he played in Boston at a concert of that orchestra on October 30, 1918 (Saint-Saëns's Concerto in C minor, No. 4).

* Émile Decombes, born at Nimes in 1829, was awarded the first prize for pianoforte-playing at the Paris Conservatory in 1846. It is said that he was one of the last pupils of Chopin. From 1875 to 1899, Decombes was an instructor of preparatory classes in pianoforte-playing at the Conservatory. He wrote a "Méthode," exercises and transcriptions for the pianoforte.

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These Variations were first performed at a concert of the Société Nationale de Musique, Paris, May 1, 1885. The pianist was Louis Diémer.*

The orchestral part of the work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The score and an arrangement by the composer for two pianofortes were published at Paris by Enoch.

The first performance in the United States was at Carnegie Hall, New York, on March 7, 1898, at a concert given "in honor of our distinguished guests M. Alexandre Guilmant and M. Raoul Pugno." † The programme was as follows: Berlioz, overture to "King Lear"; Franck, Variations Symphoniques (Mr. Pugno); "Le Chasseur Maudit"; Guilmant, Adoration and Allegro, Op. 81, for

* Diémer, born at Paris, February 14, 1843, a pupil of Marmontel, Benoist, Bazin, and Ambroise Thomas, took the first prize for pianoforte playing at the Paris Conservatory when he was thirteen years old. In 1888 he was chosen professor of the pianoforte at the Paris Conservatory as successor to Marmontel. His historical concerts at the Paris Exposition of 1899 attracted great attention. Devoting himself to the older literature he was instrumental in founding the Société des Anciens Instruments. Among his compositions are a pianoforte concerto, Op. 32, C minor, a Concert Piece, Op. 31, a Concert Piece for violin, chamber music, and many solo pieces for pianoforte. He edited a collection "Clavecinistes Français" in two volumes.

† Stéphane Raoul Pugno, born at Montrouge, June 23, 1852, died at Moscow, January 3, 1914, while on a concert tour. At the Paris Conservatory, which he entered in 1866, he took many prizes. He suffered from having been forcibly allied with the Commune as a member of a music committee in 1871, but in the same year he was nevertheless appointed organist of St. Eugène, and later choirmaster. From 1892 to 1901 he was professor of harmony at the Paris Conservatory. In 1893 he made himself known as a pianoforte virtuoso of the first rank. He composed an oratorio "La Résurrection de Lazare" (1879), a good many stage works,— opera, opera-comique, operettas, ballets, pantomimes, a pianoforte sonata, a Concertstück for pianoforte and orchestra, and many pianoforte pieces. He first played in Boston with Mr. Ysaye on February 17, 1898; on February 18, 1898, with Messrs. Ysaye and Gérardy. On October 18, 1902, he played at a concert of the Boston Symphony Orchestra (Schubert-Liszt, "Wanderer," Fantasia) and he gave recitals here that season. In November, 1905, he gave recitals in Boston and on November 27 played at a concert of the Boston Symphony Quartet.

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The first performance in Boston was at a Jordan Hall Orchestral Concert, February 28, 1907, Heinrich Gebhard pianist, Wallace Goodrich conductor. The programme was as follows: Auber, overture to "La Part du Diable"; Chadwick "Adonais," Elegiac overture; Glazounoff, Dance Scène; Franck, Variations Symphoniques; Widor, Romance from "Conte d'Avril"; Ippolitoff-Ivanoff, "In the Village"; Chabrier, Polish Festival from "Le roi malgré lui." With the exception of the overture by Auber and Chadwick, the pieces were played for the first time in Boston. The first performance in Boston at a concert of the Boston Symphony Orchestra was on February 9, 1917, when Mr. Gebhard was the pianist.

*
* *

The following analysis was prepared for the Jordan Hall concert in 1907:—

"An introductory phrase, poco allegro, for the strings leads to a pianoforte solo *ad libitum* più lento. There is some antiphonal development of both these ideas leading to an anticipation in the orchestra of the theme on which the variations are based, but the pianoforte returns with a declamatory extension of its first solo. After more responsive preluding by pianoforte and orchestra, the

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theme is announced, first by the pianoforte, then divided between pianoforte and orchestra. In the first variation the violas and violoncellos give out the melody of the theme (later also the violins) while the pianoforte has a delicate embroidery, then the pianoforte has a variation with a slight accompaniment of pizzicato chords. The orchestra returns to its introductory phrase, which is developed to some extent with the assistance of the pianoforte. A variation follows in major in which the pianoforte has a more florid counterpoint above the theme in the violoncellos. Then against arpeggios in the pianoforte the strings return to the first improvisatory solo of the pianoforte, leading to an allegro non troppo in the major in which the violoncellos and basses take up a joyous version of this phrase against a brilliant accompaniment in the pianoforte. A new variation slightly slower, for pianoforte alone, interrupts, but the allegro returns. The theme is passed on to other instruments with a new accompaniment in the pianoforte, but the opening returns leading to a brilliant and effective climax."

ENTR'ACTE.

REALISM IN MUSIC.

(From the London *Times*, June 22, 1918.)

In the last line of a certain song—"It was only the voice of a bird"—a singer lately made on the final word three successive trills which do not appear in the printed copy; and there were those who smiled. If they smiled at that, why do they or should they not at the cuckoo whose actual call is heard in Beethoven's "Scene at the brook," or at the nightingale's "evensong" in Handel's L' Allegro? And is there not something presumptuous in rejecting

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such a device when we know from Lucretius that "the act of imitating the liquid notes of birds was far earlier than the art of linking smooth verse to song"?

There are, if we except Mozart, few composers who have not made room in their scheme for local color. Palestrina sent the voice up for *ascendit in cœlum* and down for *sepultus est.* Purcell's "For look how high the heaven is in comparison with the earth" combines both motions; and once, in his anxiety to be appropriate, he even misses the point, when he sets "They that go down to the sea in ships" to two descending octaves—as if the words had been "go down at sea"! Handel makes the sun stand still upon Gibeon on a high A, and Brahms bases the stability of the faith on a low D. By Schütz the stone is "rolled away" from the sepulchre on a series of melodic curves. Bach would go off into an orgy of chromatic intervals at a word like "sin" or "deceit," or of involved figuration at "dander" or "confuse"; and with this the question merges itself in the deeper one of the power of tones in general to express the sense of words, with which we are not now concerned.

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from literal to allusive, from fact to idea. As long as the imitation of external sounds by music is confined to allusion and stops short of statement it does not break the flow of the thought. When Wagner's heroes enter to fanfares, when his dragon moves lumberingly on low muttered notes, or his flames leap to bright points fanned by the wind of intermittent crescendos, we feel that there has been no imitation, only suggestion. But the guillotine in the Symphonie Fantastique, like the execution in Salome, pulls us up short with grewsomely realistic sounds. It is as if our boat suddenly grounded on a shallow. The bleating of sheep that breaks in upon Don Quixote's dreams of chivalry is as incongruous as a cat marching down the aisle tail in air during the Psalms. And it is meant to be so, because, overdone and unmusical as the bleating is, the incongruity of a bemused hero and a misunderstanding world is the very thing to be expressed. Again, the brass band in "Cockaigne," the kitchen implements in Vaughan Williams's "Wasps," and the mouth organ in his symphony are the very stuff out of which the music is to be made.

Poetry has an interesting analogue to this imitation of external sounds in music. The "music" of verse is too subtle a thing to imprison in a definition, but it includes such suggestions as the fretful f's followed by the smooth liquids in "After life's fitful fever he sleeps well," and the hollow vowels of "Toad, that under cold

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stone . . . " A subtle use of this devise makes it sometimes state facts, sometimes hint at feelings. Thus, in "First Murderer.—Safe in a ditch he bides with twenty trenched gashes on his head" we hear the reiterated and monotonous blows in the alliteration and assonance of "twenty trenched"; and in "Macbeth.—Here lay Duncan, his silver skin laced with his golden blood," the level antithesis with its balanced euphony contradicts the broken sense of the words, and by that contradiction hints at the turmoil in the speaker's mind. The monotony there and the smoothness here are both external to the sense of the words, and are both woven into it for a purpose; and this is much what music does when it calls in the monotonous hum of a spinning-wheel to accentuate Margaret's dull despair, or falsifies the Walhalla motive to hint at what Wotan has forfeited by his huckstering spirit.

To return now to the original questions. As to Lucretius, art is most itself when artists are most themselves; if, in the morning of the world, they were closer than we are to nature, they were right to domesticate the skylark's unpremeditated lays, though we cannot. Beethoven has led us so naturally out through the woods and streams that we hear the cuckoo as an integral part of the landscape. In Handel's time singers sang like nightingales, and there was nothing startling in a soprano pretending to be one. Mr. Landon Ronald might have, but has not, written a bravura song; so that when the last word was trilled there was a musical pun which neither composer nor singer intended.

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Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25 . . . Paul Marie Théodore Vincent d'Indy

(Born at Paris, March 27, 1852;* now living at Paris.)

This "Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français," was composed in 1886. It was performed at a Lamoureux concert, Paris, March 20, 1887, when the pianist was Mme. Bordes-Pène. The first performance in Boston was at a Symphony concert, April 5, 1902, when Harold Bauer was the pianist. The second performance by this orchestra was on February 10, 1906, Heinrich Gebhard, pianist.

The folk-melody chosen by d'Indy is one that may be heard between Tortous and Bouchard in the Cévennes, "sung afar off with full voice by a young girl." Reference is made to it in "Chansons Populaires," collected in the Viverais and the Vercors by Vincent d'Indy, and arranged with a preface and notes by Julien Tiersot (Paris, 1892). The air is given in notation by Tiersot in his "Histoire de la Chanson Populaire en France" (Paris, 1889, p. 104). Tiersot says: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs—they are generally songs of shepherds—something fluid, ethereal, a gentleness that is not found in folk-songs of the plains." He quotes one of these airs, and then says: "It is the same melodic essence

* Baker's Biographical Dictionary of Musicians (1900), Riemann's Musik Lexicon (1899), Grove's Dictionary of Music and Musicians, and Constant Pierre's "Le Conservatoire National de Musique et de Déclamation" (1900) give 1851 as the year of d'Indy's birth. Adolphe Jullien, the author of the biographical sketch in Grove's Dictionary, says that the date 1851 as given by him is "verified by register of birth." Mr. d'Indy in an autograph sketch of his life and career, prepared for "Famous Composers" (New Series, vol. i., Boston, 1900), gave 1852 as his birth-year.—Ed.

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that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* are types known to every one. It is the same spirit that distinguishes that air of the Cévennes which M. Vincent d'Indy took for the theme of a symphonic work lately performed."

D'Indy calls his work a symphony. It is not a pianoforte concerto; the pianoforte enters occasionally as a solo instrument, but for the most part it is treated as an orchestral instrument. One of the interesting features of this symphony, which might be called a fantasia, is the manner in which both harp and pianoforte are used together, in opposition, and in various instrumental combinations. The symphony is built on the theme of pastoral character, as Berlioz's "Symphonie Fantastique" was built on an *"idée fixe,"* the melody that haunted the young artist.

The following analysis is a paraphrase of an article prepared by Dr. Heinrich Reimann:—

The first movement begins with a short introduction (G major), which acquaints us with the mountain song (English horn), the chief theme of the whole work, accompanied simply. The air is repeated by the first flute, accompanied by clarinets and strings (tremolo); horn and bassoon join themselves thereto; then the trumpet takes the first three tones of the air (trombones follow), and prepares the introduction of the pianoforte, whose task is to accompany with figuration a new theme (No. 2) (first bassoon, double-basses, violoncellos, and then violas). This second theme by modulation grows in strength until a fortissimo is reached; then the pianoforte for the first time takes this theme; bassoon, then clarinet, horn, and finally bass clarinet remind us of the mountain air, while the lively figuration of the pianoforte little by little grows

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quiet. A mysterious tremolo of strings and soft chords of harp and pianoforte lead to a middle theme in B major of a somewhat livelier tempo. Gentle chords of violins accompany the melody of harp and flute, which is surrounded by the pianoforte with arabesques. A secondary theme of some importance enters, then the middle theme returns after bold modulations. The parts of pianoforte, harp, flutes, clarinets, become wholly figuration. Then re-enters the secondary theme, with a second theme as an intermediary; and, after preluding by the violins, the pianoforte repeats it. An oboe solo anticipates the tonality of the second movement, B-flat. The theme No. 2 appears in deep stringed instruments and bassoons, while harp and pianoforte interchange ascending chords, and flutes and clarinets descending; the trumpet sings the mountain air until theme No. 2 is repeated by the pianoforte. The mountain air swells to fortissimo, but quickly falls again to pianissimo. The violins take up the intermediary and secondary theme, the pianoforte accompanies in figuration, the harp in harmonics, and the bass clarinet intones the mountain air, while the bassoon soon follows with theme No. 2. Again the trumpet chants the mountain air, which rises to a crescendo with the whole orchestra. There are brilliant scale passages for harp and pianoforte. The middle and secondary themes follow. A short coda begins with the entrance of the mountain air in the original form, accompanied by a light tremolo of violas and violoncellos with interesting harmonic progressions. The harp and the pianoforte remind us in turn of the middle theme. The movement

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ends with delicately colored instrumentation, with the violins divided into eight parts.

The pianoforte begins the second movement with the mountain air in a new form, and the shifting between 3-4 and 2-4 is preserved nearly throughout the whole movement. A secondary theme is derived from the motive given to the strings. It is worked out for some time by pianoforte and bassoons, then there is a modulation to G-flat major, a return to the opening theme of the movement. The pianoforte is used chiefly in accompaniment. There is livelier expression as well as pace. The mountain air as a horn fanfare is coupled with a resounding drum-roll on C. The first horn, muted, repeats the theme, and introduces a new variant of the mountain air in mysterious, sombre tone-color. The secondary theme appears as a basso ostinato, rising gradually and chromatically. The first theme alternates between wind and strings, until finally the first theme of this movement is established forcibly. The mood grows quieter; three flutes bring in the secondary theme; the horns sound the mountain air to a light tremolo of strings, pianoforte and flutes. The first theme of this movement is played by a solo viola. The movement ends with a tender clarinet phrase, accompanied by gentle pianoforte figuration. The harp, which elsewhere is the inseparable companion of the pianoforte in the symphony, is silent in this movement.

The pianoforte and harp begin the third movement with a variation of the first measure of the mountain air. This motive is used ostinato, while wood-wind instruments sing the mountain air in

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another form. After the other instruments enter, there is a long diminuendo, which introduces a theme (clarinet) that becomes an expressive song (violins). The piece soon assumes the character of a tarantella. The mountain air as declaimed in this movement by the wood-wind is given to the wind *ff* in various tonalities. Themes of the second movement are used. There is a variant of the mountain air for the pianoforte, and the expressive melody before the tarantella is used. A mighty orchestral E-flat stands obstinately against the final chord of G given to the pianoforte.

Hugues Imbert defines the third movement as a kermis in the blaze of the sun.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, kettledrums, big drum, cymbals, triangle, harp, pianoforte, and strings. It is dedicated to Mme. Bordes-Pène.

*
* *

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volcanic eruptions; but the soil of the plains is rich, there are charming meadows, and

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the mulberry and the vine flourish profusely. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887, he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); the symphonic pictures "Jour d'été à la montagne" * (1905); and his operas "Fervaal" and "L'Étranger."

A collection of folk-tunes collected by d'Indy in the Viverais and the Vercors, and arranged with a preface and notes by Julian Tiersot, was published at Paris in 1892.

*
* *

* "Poème des Montagnes," a suite, was first played in Boston by Miss Laura Hawkins (Mrs. Stephen Townsend), February 26, 1904; excerpts from "Tableaux de Voyage" were first played here by Mme. Helen Hopekirk, December 13, 1902.

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"La Forêt Enchantée," October 31, 1903.

Entr'acte from the opera "L'Étranger," March 5, 1904.

Symphony in B-flat major, No. 2, January 7, 1905; December 2, 1905 (led by the composer); November 6, 1909; December 4, 1909.

"Wallenstein" Trilogy, October, 19, 1907; December 20, 1918.

"Jour d'été à la montagne," April 25, 1908; March 28, 1914.

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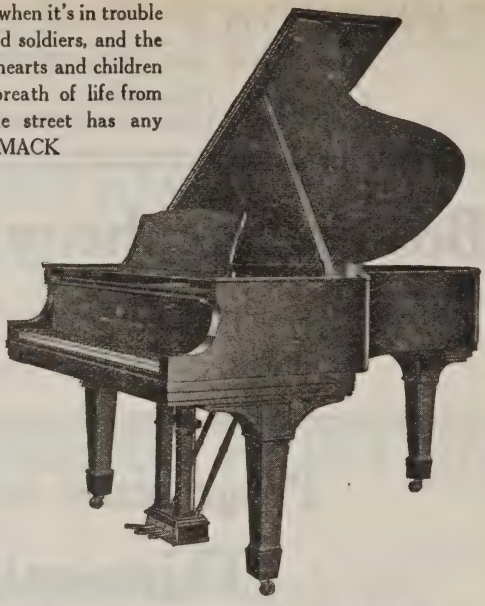

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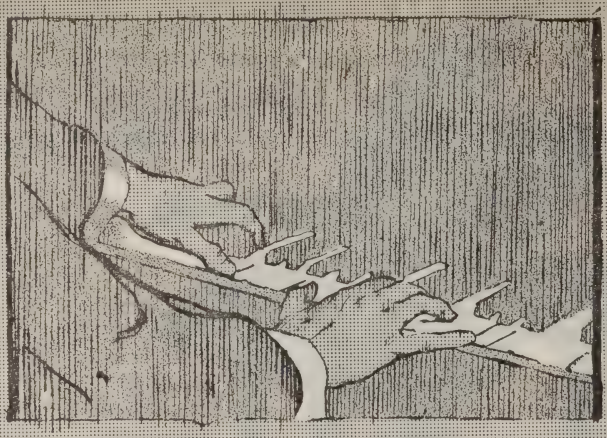

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Entr'acte Symphonique from "Messidor" . . . Alfred Bruneau

(Born at Paris, March 3, 1857; now living at Paris.)

"Messidor," a lyric drama in four acts and five scenes, poem by Émile Zola, music by Alfred Bruneau, was produced at the Opéra, Paris, February 19, 1897. The cast was as follows: Véronique, Marie Blanche Deschamps-Jéhin; Hélène, Lucy Adeline Marie Bertrand, known as Berthet; Guillaume, Albert Raymond Gourron, known as Alvarez; Mathias, Jean François Delmas; Le Berger, Maurice Arnold Renaud; Gaspard, Jean Noté; Le Prêtre, Gallois. Julia Subra and Carlotta Clélia Isolina Zambeli were the chief dancers in the "symbolic ballet," "The Legend of Gold," which, originally at the beginning of the third act, served after the dress rehearsal as a prologue to the opera. Claude Paul Taffanel conducted. The opera was performed eleven times in 1897.

This Entr'acte Symphonique is a prelude to the fourth act, and it leads into the music of that act. It is founded on certain typical themes of the opera. It was performed in Boston at a concert of the Boston Symphony Orchestra led by Mr. Gericke, October 17, 1903.

The story of this "poem" told by Zola in prose is as follows: The workmen who live along the course of a gold-carrying river, l'Ariège, have been ruined since Gaspard turned the mountain torrent to his

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advantage, for he went up the river to set machinery there, and thus cut off the living of the less greedy. All the other gold-finders were obliged to turn to agriculture, and, as the soil is poor and there is no water, the dwellers in the valley know starvation. There is no water nearer than at two hours' distance from the village. Véronique shuts her door to Gaspard, whose daughter Hélène falls under the blazing sun of the Midi; but Guillaume, the son of Véronique, gives water to Hélène; he has grown up with her, and he loves her. Véronique, enraged, accuses Gaspard of having murdered her husband, whose mangled body was found at the foot of the Roche d'Enfer. "Dare to love her now," she cries to Guillaume, "the daughter of the assassin!" and she invokes the testimony of Mathias, a vagabond socialist. Now Mathias was the murderer.

There is an old legend that far in the rocks near by is an immense hall, a cathedral all of gold. There the child Jesus plays on the sand, and drops handfuls of it into the waters of a spring. The sand is changed into gold dust and is borne by the stream across the valley of Bethmale. If ever human eye should look on this cathedral, the miracle would cease, and all would be engulfed in the bowels of the earth.

Hélène is fond of Guillaume, but she wishes she were poor, to test his love. The peasants, fired by the speeches of Mathias, rush, led by Guillaume, to destroy the buildings and the machinery of Gaspard; but Véronique finds the grotto of the wondrous cathedral, and a hurricane hurls down the rock and dries up the stream. Gaspard and his daughter are ruined. Yet between Guillaume and Hélène still rises the figure of his murdered father, who had been found holding in his clenched fist a piece of gold, from which Véronique made a necklace. Mathias steals this necklace and is detected. He is led to confess that he, not Gaspard, was the assassin. There is a hymn of joy and love, and before the kneeling crowd the priest blesses the golden harvest, "with a sweeping gesture that fills the horizon."

* * *

Étienne Destranges in his study of "Messidor" identifies twenty-six typical themes. Five of them enter into the construction of this Entr'acte.

Lent et grave, E major, 3-4. The piece begins with a pedal, horns, against which the "Spring" theme enters in the third measure. The theme is sung pianissimo by harp, violas, violoncellos, and double-basses, and flutes are added. Moins lent: violins in octaves sing the theme. Un peu allégrement, 9-8: wind instruments and harp give out the theme of "Sowing." The movement grows faster little by little, and the "Water" theme appears. The theme of "Love" is joined to it, and then the theme of "Toil" is used. After an episode, très largement,

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there is a return to the "Spring" theme, and the curtain is raised to the pianissimo song of the strings against sustained chords of wind instruments.

The Entr'acte is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two cornets-à-pistons, two trumpets, three trombones, tuba, kettle-drums, bass drum, cymbals, triangle, harp, strings.

***

It was on the day of the first performance * of Chabrier's "Gwendoline" at the Opéra, Paris, December 27, 1893, that Bertrand, the manager of the Opéra, offered a box to Bruneau and his wife on condition that he should with Zola compose an opera for the Académie Nationale de Musique. The proposition was eagerly accepted. Zola had already written freely and bitterly about the condition of the opera, and had stated his views of operatic art. He, as well as Bruneau, believed that a text for music should be in prose, not poetry. He was not the first Frenchman to advance this theory. Gounod worked for some time on an opera, "Georges Dandin," for the Opéra-Comique, and he set his music to Molière's prose. Furthermore, he wrote a long preface, published in 1875, in which he said: "The infinite variety of prose periods discloses a new horizon to the musician, and frees him from monotony and uniformity. The independence and the liberty of form are in accord with the observance of the great laws that govern the periodic measure and the thousand nuances of prosody. Each syllable can have its quantity, its exact and rigorous weight in truth of expression and fitness of language. . . . What an inexhaustible mine of variety in song or declamation, in the duration and the intensity of accent, in the proportion and development of the musical period, a development that no longer rests on continual and tiresome repetition, but on logical progression, and on the waxing of the mother-idea which dominates and leads the episode!" Berlioz in

* "Gwendoline" was produced at the Monnaie, Brussels, April 10, 1886, and it was performed at Carlsruhe (1889) and at Munich (1890) before it was heard in Paris.

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1858 wrote an article for the *Journal des Débats*, in which he expressed like opinions. The text of the "Chansons de Miarka," by Alexandre Georges, is made up of extracts from a novel by Jean Richepin; Bruneau chose prose by Catulle Mendès for his "Lieds de France." Massenet chose librettos in prose for his "Thaïs" and "La Navarraise." Vincent d'Indy wrote the text of his "Fervaal" in prose that was deliberately rhythmed.

Zola's libretto excited violent discussion. No doubt it was his intention to employ the prose that characterizes his novels, but, influenced, perhaps unconsciously, by the knowledge that he was writing for music, his libretto-prose is often rhythmical, and there are true verses, *vers blancs*, of various metres. His text was discussed seriously by some; by many it was dismissed with a jest.*

Thus the ingenious Henry Gauthier-Villars wrote of it: "And all this in prose, because M. Zola did not have the time to versify his drama. Yet this should not be a difficult task. Let us attempt it:

"Le Président s'installe, on lève le rideau,
Le père pour sa fille implore un verre d'eau;
Midi sonne, chacun a très chaud, surtout elle
Qui se promène au cœur de l'été sans ombrelle!
Si le soleil leur donne un bon coup de marteau,
Ce sera fort bien fait pour ces gens sans cerveau."

* See Camille Saint-Saëns's Lettre de las Palmas, published in his "Portraits et Souvenirs" (Paris, *s. d.*); "Messidor: Étude Analytique et Critique," by Étienne Destranges (*Le Guide Musical*, 1897); Louis Pagnerre's "Gounod," pp. 115–119 (Paris, 1890).

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And Zola, the uncompromising realist, was accused of absurdities. Thus, Guillaume works bareheaded in the field under a scorching sun; Véronique and her son, wretchedly poor, are dressed as though they were living at ease; the workshop of Gaspard on a gray and dismal day is flooded with electric light; in the last act "les grands blés verts" are of a superb golden yellow; and it is harvest-time, although at the latest the days are in early June.

Some praised the symbolism: the struggle between Nature and Gold which moves Guillaume, the good Workman, violent, passionate, ignorant, easily impressed; the Capitalist, Gaspard, egoistic and blunt, but withal an honest fellow; the bad "*ouverrier*," Mathias, lazy, brutal, ready to profit by the weakness of the mob, eager to incite to revolt and pillage; the Shepherd, the man of Nature, silent, mysterious; the Mother soured by poverty, opposed to violent means, now exciting and now appeasing the sheep-like crowd.

Bruneau wrote in *Figaro* the day after the first performance: "I wished to compose freely, without a thought of the quarrels of schools, a score independent, frank; one in which is reflected faithfully the spirit of our race; one in which the need of the unforeseen and the new as well as the need of reasonableness and of the fine lucidity that characterizes us should be satisfied." And how antipodal were the opinions of the reviewers! The Paris correspondent of the *Pall Mall Gazette* wrote: "The music M. Bruneau has written for M. Zola's remarkable book is the best harmonious commentary one could imagine. There is an abundant melodic vein in situations admitting of so-called 'set-pieces,' the dialogues are treated in the manner now familiar, and are exquisitely personal of the composer, while single phrases stand out powerfully, thanks to the happy knack of catching the right accents and the best appropriate inflexions of the singing and speaking voices. The structure of the score is symphonic, the material being furnished by representative themes identified, however, not with characters, but with situations and sentiments—as many labels to various *états d'âme*.

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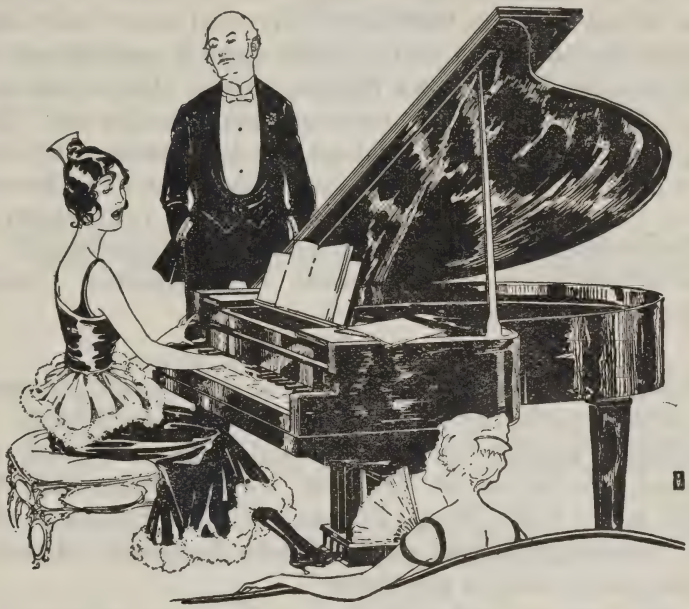

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The combinations of these themes alone would stamp the score as a masterly one, but there are yet details as numerous as they are admirable in the orchestral fabric, and so many treasures of melody that 'Messidor' must be placed on the *livre d'or* of French lyric art."

On the other hand, Arthur Pougin spoke for many when he declared: "There are few scores so futile, empty, colorless, as that of 'Messidor.' No one will say this time that here is 'advanced music' which searches new roads and shuns the beaten paths: there is scarcely any music. In the four acts there is not a fresh or seizable idea, not the shadow of a melodic design, not eight measures that enter the ear. There is nothingness. . . . Is there not at least one compensation for complete absence of ideas, utter poverty of inspiration? No. The harmony is weak or tortured, the orchestration is without individuality, of a mediocre sonorousness, without an interesting or piquant detail." But see the eulogistic articles on Bruneau by Charpentier, Combarieu, Debussy, Dukas, Mauclair.

* * *

"Messidor" was performed at the Monnaie, Brussels, February 10, 1898. It was performed in a few other cities, as Munich. Some fondly thought that the opera was dead and forgotten. If their opinion was correct, was the fate of "Messidor" merely another illustration of the noble saying of Sir Thomas Browne: "But the iniquity of oblivion blindly scattereth her poppy, and deals with the memory of men without distinction to merit of perpetuity"?

The opera was not revived in Paris until it was performed at the Opéra, on February 22, 1917: Plamondon, the Shepherd,—when Renaud took the part in 1897 the composer lowered the music for him; it was written originally for a high tenor; Franz, Guillaume; Delmas, Mathias; Noté, Gaspard; Mlle. Lapeyrette, Véronique; Mlle. Gall, Hélène. Ruhlmann conducted. The leading critics wondered at the long neglect of the opera. Some attributed it to the difficulties of the *mise en scène.*

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Louis Charles Bonaventure Alfred Bruneau was born at Paris, March 3, 1857. His father, a musician, who played the viola, established a publishing-house of music, and did not thereby prosper. His mother was a painter of pastels. Bruneau entered the Paris Conservatory in 1873, and, a pupil of Franchomme, took the first violoncello prize in 1876. He studied harmony with Savard, competed thrice and in vain for a prize, and in 1879 his name was struck from the list. That same year he entered Massenet's class in composition. In 1880 he was awarded honorable mention in the competition for the *prix de Rome*, and in 1881 he took the first second grand prize. So he did not go to Rome: he stayed in Paris and listened to the counsel of César Franck.

Bruneau is known as a critic and literary man as well as a composer. As critic he wrote for *Gil Blas* from October, 1892, to October, 1895; for *Figaro* from October, 1895, to October, 1901; for *Le Matin* from February, 1904, to November, 1907, and in July, 1909, he resumed work for *Le Matin*. He has contributed articles to *La Revue Indépendante* (1887), *La Revue Wagnérienne*, *La Revue Illustrée* (1891), *Rivista Musicale Italiana* (1897), *La Grande Revue* (1902), *Musica*, *Le Monde Musical*, etc., and he is the author of these volumes: "Musique d'hier et de demain" (1900), "La Musique Française" (1901), which contains his "Rapport sur la Musique en France du XIIIe au XXe Siècle," presented by him to the Minister of Public Instruction and the Fine Arts in the name of the musical performances at the Universal Exposition of 1900; "Musiques de Russie et Musiciens de France" (1903), the result of an official mission to Russia. He is a vigorous, courageous writer, eager to defend his cherished opinions, quick to award praise to the deserving. His "Psychologie du Mu-

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sicien" is not complete. The two chapters written in 1900 have not been published.

His chief compositions are as follows:—

Stage Works: "Kérim," in three acts, text by Paul Milliet and Henri Lavedan, Château d'Eau, Paris, June 9, 1887, Miss de Géneffe, Piroïa, Boué, Bonelli, Ferrier; two performances. "Le Rêve," in four acts, based by Louis Gallet on Zola's romance, Opéra-Comique, Paris, June 18, 1891, Cécile Simonnet, Marie Blanche Deschamps-Jéhin, Engel, Bouvet, Lorraine; twenty performances in 1891, four in 1892. "L'Attaque du Moulin," in four acts, based by Louis Gallet on a story by Zola (in "Soirées de Médan"), Opéra-Comique, Paris, November 23, 1893, Marie Delna, Georgette Leblanc, Miss Laïsné, Vergnet, Bouvet, Clément, Belhomme, Mondaud; sixteen performances in 1893, eighteen in 1894. "Messidor" (see preceding notes). "L'Ouragan," in four acts, text by Zola, Opéra-Comique, Paris, April 29, 1901, Opéra-Comique, Paris, Marie Delna, Jane Raunay, Julia Guiraudon, Maréchal, Dufranne, Bourbon; twelve performances in 1901.* "L'Enfant Roi," lyric comedy in five acts, text by Zola, Opéra-Comique, March 3, 1905, Marie Thiéry, Claire Friché, Mlle. Tiphaine, Mme. Colyte, Mlle. Duchène, Mlle. Henriquez; Dufranne, Jean Périer, Vieuille;

* "L'Ouragan" was added to the repertoire of the Opéra, Paris, 1915–16, but only the third act was performed. Two preludes: 1. Goël, La Baie de Grâce. 2. L'Ouragan—Le Depart, were played in Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 2, 1906.

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twelve performances that year. "Lazare," lyric drama in one act, text by Zola (1905)—not published. "La Faute de l'Abbé Mouret," in four acts and twelve scenes, text and music by Bruneau, after Zola's romance, the Odéon, Paris, February 28, 1907,—orchestra and chorus directed by Colonne,—Vargas, Serge Mouret; Mlle. Sylvie, Albine,—twenty-nine performances that year. "Naïs Micoulin," lyric drama in two acts, text by Bruneau, after Zola's story, Monte Carlo, February 2, 1907. "Les Quatre Journées"—(one of the "Contes à Ninon"), symphonie pastorale in four acts, after Zola, Opéra-Comique, Paris, December 25, 1915. Fontaine, Allard and Mlle. Davelli. Bruneau conducted.

Of these operas, "L'Attaque du Moulin" and "Le Rêve" are still performed. "L'Attaque du Moulin" was produced in New York at the New Theatre by the Metropolitan Opera Co. on February 8, 1910; Mmes. Noria, Delna, Helione; Messrs. Clément, Gilly, de Segurola, Devaux, Bégué.

Songs by Bruneau have been sung by Mr. Clément and other singers.

Ballet: "Les Bacchantes," two acts and three scenes, scenario by Félix Naquet after Euripides (1887): Produced at the Opéra, Paris, October 30, 1912. Chief dancers: Mlle. Zambelli, Myrrhine; Ivan Clustin, Penthée; A. Aveline, Bacchus. Episodic songs sung by Mmes. Charny and Daumas; Paul Vidal, conductor,—eleven performances that year; seven in 1913; two in 1914.

"Jeanne d'Arc," lyric scene (Alfred de Musset), 1878. "Geneviève," cantata of the *prix de Rome* (Ed. Guinand), 1881.

Orchestra: Overture Héroïque, Pasdeloup concert, Paris, February 10, 1884; "La Belle au Bois Dormant," symphonic poem (1884), Nantes, March 2, 1902; "Penthésilée," symphonic poem, text by Catulle Mendès, Lucienne Bréval, soprano, Colonne concert, Paris, November 13, 1892.

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Various Pieces: Deux Morceaux de genre for violoncello and pianoforte, Op. 1 (1877); Romance en *la* for flute and pianoforte, Op. 11 (1883); Romance for four clarinets, Op. 16 (1887); Fantaisie for horn and pianoforte, Op. 27 (1901); Romance en *la* for horn and orchestra, Op. 6 (1882).

Mr. Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Demyanski, theory with L. A. Sacchetti, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zviereff, a pupil of Liszt, and afterwards with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composi-

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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tion were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). During the winter of 1892 he made his first appearance in Moscow as a pianist. He left the conservatory with Siloti, who had a disagreement with Safonoff, the newly appointed director. He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem and produced early in 1894, and appeared as pianist at the Philharmonic concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at Mamontoff's Private Opera in Moscow, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls at Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1902 he visited Vienna and Bayreuth. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. In 1907 he visited Paris for the Russian Festival. He then conducted his cantata "Spring" and played his second piano concerto. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall,

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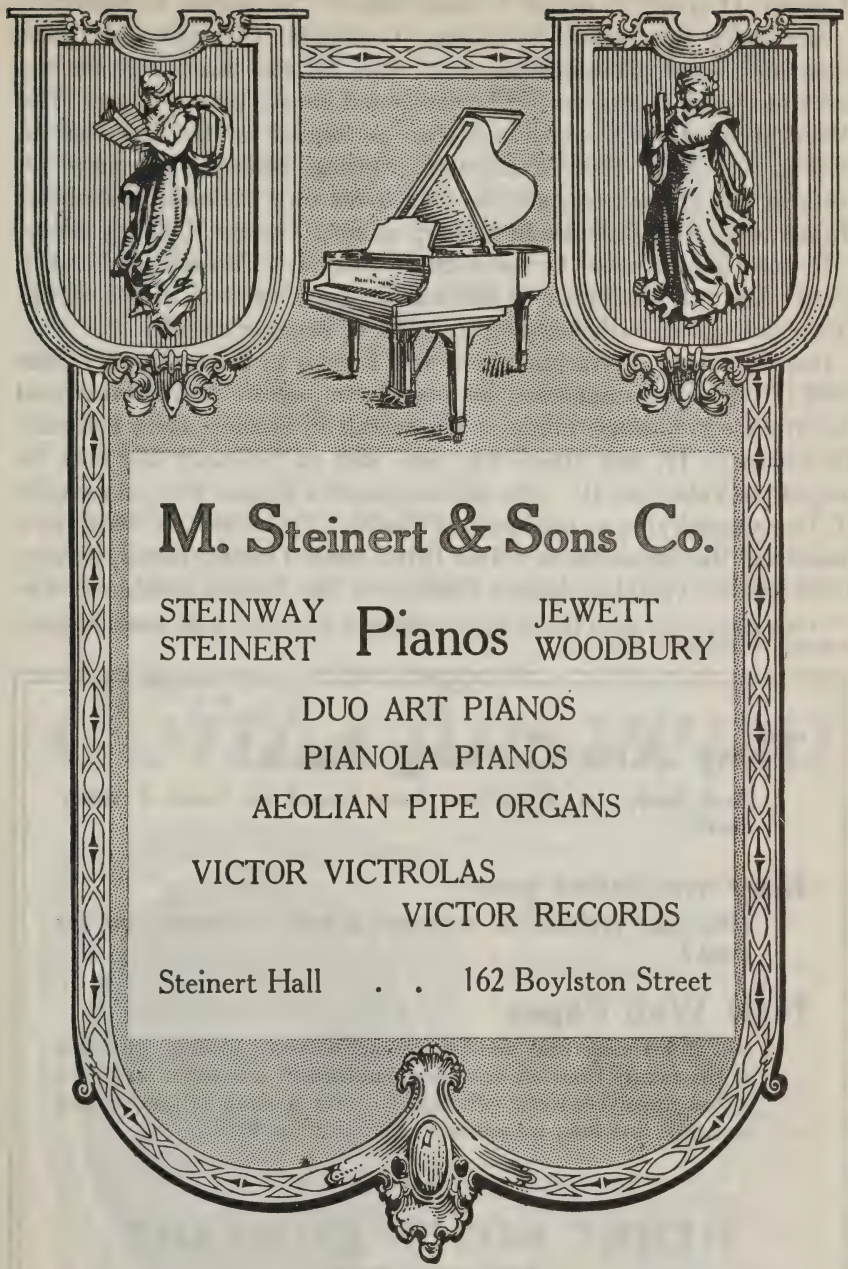
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November 16, 1909, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinelle; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time,* and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

Returning to Russia, he conducted concerts in Moscow and Petrograd. After the outbreak of the war he gave concerts in aid of war funds and was an enthusiastic interpreter of Scriabin's works.

But the name of Rachmaninoff was known in Boston earlier than 1909 through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Louis Eaton, violinist, Arthur Hadley, of the Boston Symphony Or-

* This concerto was played here by Ossip Gabrilowitsch at a concert of the Boston Symphony Orchestra, November 17, 1916.

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chestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, George Baklanoff, baritone; Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was performed several times afterwards at this opera house, always with Mr. Baklanoff.

His Symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York, January 14, 1909. It has been performed here at Symphony concerts, October 15, 1910; November 5, 1910; March 30, 1912; December 20, 1913; November 30, 1917.

His symphonic poem "The Island of the Dead" has been performed at Symphony concerts in Boston since December 18, 1909, as follows: 1910, February 19; 1911, April 15; 1915, November 26; 1917, October 26.

Among his compositions are these:—

Operas: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and Petro-

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grad; "The Miser Knight" and "Francesca da Rimini" at Moscow in 1904.

Orchestral: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1893); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

Concertos and Chamber Music: Piano Concerto No. 1, F-sharp minor, Op. 1 (1893); Piano Concerto No. 2, C minor, Op. 18; Piano Concerto No. 3, D minor; Elegiac Trio (in memory of Tschaikowsky) for pianoforte, violin, and violoncello, Op. 9 (1893); Sonata for violoncello and pianoforte, Op. 19; Two Pieces for violin and pianoforte, Op. 6; Two Pieces for violoncello and pianoforte, Op. 2.

Pianoforte: Sonata, D minor, Op. 28; Suite 17 (four hands); Seven Pieces, Op. 10; Six Pieces for four hands, Op. 11; Five Pieces for two hands, Op. 3 (including the Prelude in C-sharp minor); Seven Pieces, Op. 10; Six Moments Musicaux, Op. 16; Variations on the theme of Chopin's Prelude in C minor, Op. 22; Fantasie for two pianofortes, Op. 5; Ten Preludes, Op. 21; Ten Preludes, Op. 23; Preludes, Op. 32; Suite No. 2.

Cantatas and Songs: "The Spring," cantata for baritone, chorus, and orchestra, Op. 20 (produced in 1902); Six Songs, Op. 4; Six Songs, Op. 8; Twelve Songs, Op. 14; Six Choruses for female voices, Op. 15; Humorous Chorus for mixed voices; "Fate" (to Beethoven's Symphony No. 5), Op. 17, voice and orchestra (1900); Nine Romances for voice, Op. 26; Liturgy of St. John Chrysostom, for mixed chorus (1912); "Letter to Stanislavsky," to commemorate the latter's services

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"The Bells," based on the poem of Edgar Allan Poe translated by Balmont, composed for solo voices, chorus, and orchestra, was performed at Moscow in March, 1914, at the sixth Philharmonic concert, when the composer conducted. The first movement expresses the joys of youth and the delight in living. The second depicts love and happiness. The third, "the struggle of man striving towards his ideal, strong and sure in his confidence and principles. It is represented by a tone picture of a great fire with alarm-bells and attempt of men to vanquish the elements. The fourth part is the final road men have to go. A funeral march is heard throughout the whole movement, with death-bells and other mournful sounds."

Mr. Rachmaninoff returned to the United States late in 1918. He gave recitals in Symphony Hall on December 15, 1918, and January 10, 1919.

There is a study of Rachmaninoff in M. Montagu-Nathan's "Contemporary Russian Composers" (New York, 1917), Chapter V. We quote from it the following passage:—

"In the early days of the 'new Russian' group, when the leaders of musical thought were for the most part 'Sunday musicians'—a term

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applied in friendly fashion by Liszt to Borodin—technical proficiency was regarded, if not as a negligible quantity, then, at any rate, as not indispensable, and the accusation of 'dillettantism' was a commonplace in the conversation of the professional, and often reactionary, neo-classicist opponents of nationalism and progress alike. But when Rimsky-Korsakoff, emerging from a long period of technical study, proved himself to have acquired a musicianship unrivalled at that time by any other musician in Russia, the reproach began to lose point, and Glazounoff, his pupil, who succeeded him as the figure-head of Russian musical society, has earned for himself a universal respect as a thoroughly equipped musician, as worthy of his post at the head of the Petrograd Conservatoire as any occupant of such a position.

"In Rachmaninoff, however, we find the quality of all-round musicianship developed in a degree apparently unexampled in Russian musical history. As a composer he possesses a technique which constitutes, like that of Medtner,* though in a somewhat less degree, an interest in itself; his creative output is as varied as that of any of his compatriots; as a conductor he has made a reputation for himself, both in the opera-house and the concert-room, which has fallen short of notoriety only because it has been earned solely by sheer interpretative ability and unswerving devotion to the composer's interests. It is on this account that his own remarkable pianistic gifts have attracted less attention than would have been the case had instrumental virtuosity been the principal sphere of his activities. The foundation of Rachmaninoff's reputation was laid by his creative work, and as his chief interest as a

* Nicholas Medtner was born on December 24, 1879, at Moscow, of German parentage. In 1891 he entered the Moscow Conservatory, where he was awarded the gold medal in 1900. Having taken later the Rubinstein prize for pianoforte playing, he toured for two years as a pianist in Russia and Germany, and then returned to the Conservatory as teacher of the pianoforte. The catalogue of his works includes pianoforte pieces, songs, a sonata for violin and pianoforte and other chamber-music. Some of his compositions are entitled "Improvisations," "Tragedy-Fragments," "Fables," "Dithyrambs," "Novels," "Sonata-Triads," "Sonata-Tales," "Sonata-Ballads." He has been strongly influenced by Brahms.—Ed.

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performer is that of interpretation it is as a composer that he is regarded by the public, even when seated at the piano. It is a well-deserved compliment.

"In a musician whose destiny it has been to consolidate a tradition of musicianship introduced somewhat tardily as a feature of native musical activities, one hardly expects to find that desire for new modes of expression, for methods sought partly in the interests of musical progress and partly as a means of divesting the native product of every borrowed characteristic. But in recording that in Rachmaninoff's creative work there is a disposition to worship at the shrine of the early nineteenth-century romanticists, we are bound to acknowledge that his musical tastes have not been allowed to develop into prejudices. As a propagandist he has done work that, were it made known, would bring an added lustre to his fame.

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* The allusion is to the Prelude in C-sharp minor. In like manner Paderewski was first known in this country by his little Minuet in the ancient manner.—Ed.

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Concerto No. 2, in C minor, for Pianoforte with Orchestra, Op. 18 . . . . . Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living.)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. Mr. Siloti played the concerto in Petrograd in April, 1902. The first performance in New York was at a concert of the Russian Symphony Society, November 18, 1905, when Raoul Pugno was the pianist. The concerto was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Ossip Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 17, 1909; Mr. Rachmaninoff pianist, Mr. Fiedler conductor. At the same concert Mr. Rachmaninoff conducted his symphonic poem "The Island of the Dead" (after Böcklin), which was then played for the first time in Boston.

At a concert of the Boston Symphony in Boston, November 17, 1916, the concerto was played by Ossip Gabrilowitsch.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïeff.* Published in 1901, it is dedicated to N. Dahl.

* Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but

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I. Moderato, C minor, 2-2. Introductory chords for the pianoforte lead to the exposition of the first theme, which is given to the strings while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, Maestoso, alla marcia, the chief theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, Moderato, A-flat major. The material for the Coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which

he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in Petrograd, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at Petrograd, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

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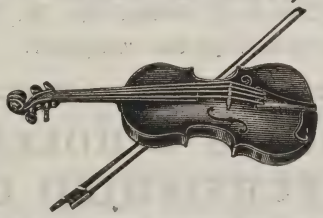

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the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme, and the accompaniment of a broken chord figure is given to violins (*pizz.*) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The Coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets, meno mosso, for the same instrument. Then comes a section Allegro scherzando, moto primo, in which the chief theme is further developed. There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the chief theme, but the second motive is in the orchestra, this time for violins and flute, and it is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra maestoso, with chords for the solo instrument. There is a brilliant Coda.

Rachmaninoff has composed three pianoforte concertos: No. 1, F-sharp minor, Op. 1; No. 2, C minor, Op. 18; No. 3, Op. 30. The first concerto has been revised by the composer. It was written when

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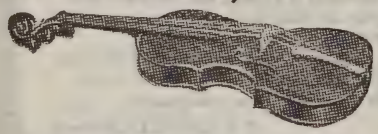
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he was a pupil of Tanéïeff and Arensky at the Moscow Conservatory. It is dedicated to Alexander Siloti, the composer's cousin. Carlo Buonamici played it in Boston at a concert of the Boston Symphony Orchestra, December 7, 1904. The third concerto was played in New York at concerts of the Symphony Society, November 28, 30, 1909, by Mr. Rachmaninoff, and at a concert of the Philharmonic Society, January 16, 1910, by Mr. Rachmaninoff.

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and bass tuba, a set of three kettledrums, bass drum, cymbals.

Symphony No. 2, in D major, Op. 73 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must

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inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Franck. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is

* Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the *Signale*, say December 20, 1877.

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quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public.* The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of

* Spitta spoke of the second symphony as a sort of parody of the first. It is thought by some who were intimate with Brahms that the idea of the second was coexistent with that of the first.—P. H.

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motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood.

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Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin,

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1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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I. Sommeil de Psyché: Lento.
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III. Les Jardins d'Eros: Poco animato.
IV. Psyché et Eros. Allegretto modéré.

Mendelssohn . . . . Concerto in E minor for Violin, Op. 64

I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo; Allegro molto vivace.

Chabrier . . . Prelude to Act II. of the Opera "Gwendoline"

Fauré . Suite from the Stage Music to Haraucourt's Comedy "Shylock"

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I. Chanson: Allegro moderato.
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IV. Epithalme: Adagio.
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VI. Final: Allegretto vivo.

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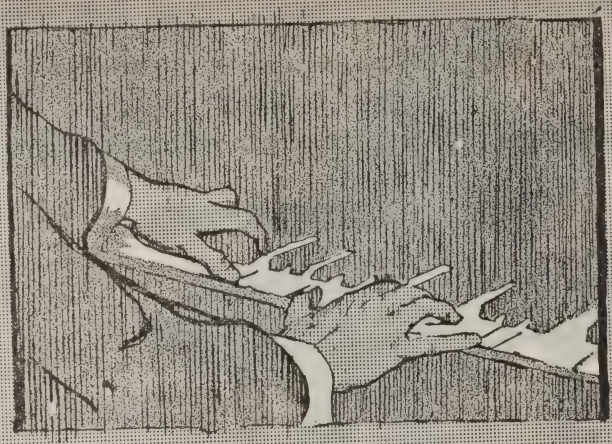

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César Franck

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

"Psyché," a symphony for orchestra and chorus, with text by Messrs. Sicard and Fourcaud (?),* music by César Franck, was composed in 1887–88. It was performed for the first time at a concert of the National Society in Paris, March 10, 1888. It was performed at Châtelet concerts, February 23, 30, 1890, and after Franck's death on November 30 and December 7 of the same year.

Four orchestral sections of the work were published in the form of a suite in 1900: "Sommeil de Psyché," "Psyché enlevée par les Zéphirs," "Les Jardins d'Eros," "Psyché et Eros." "Psyche's Sleep" and "Psyche borne away by the Zephyrs" were performed at a concert of the Philharmonic Society of New York on January 31, 1903.

"Psyche and Eros" was played by the Boston Symphony Orchestra, M. d'Indy guest conductor, at New York on December 9, 1905; at Philadelphia on December 4, 1905; at Washington, December 5, 1905.

"Psyche and Eros" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, led by M. d'Indy, guest conductor, on December 2, 1905. There was another performance in Boston by this orchestra, Mr. Gericke conductor, April 7, 1906.

* These are the names of the librettists as given by Georges Servières in "La Musique Française Moderne" (Paris, 1897). Dr. Derepas in his "César Franck" says that Grandmougin wrote the poem. The music journals of Paris, in their reviews of the performances in 1888 and 1890, did not mention the name of any librettist. The librettist is not named either on the title page of Franck's own arrangement for chorus and pianoforte (four hands) or on that of the Suite published in 1900. Baldensberger, in his list of Franck's works, includes "Psyché poesie de L. L." Arthur Coquard gives the same information. Vincent d'Indy and Octave Séré say nothing about the librettists.

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"The Gardens of Eros" was played in Boston for the first time by the Boston Symphony Orchestra, Mr. Gericke conductor, April 7, 1906.

"Psyche's Sleep" was played in Boston for the first time at a concert given by the orchestra of the New England Conservatory of Music, led by Wallace Goodrich, March 9, 1906.

On January 31, 1907, at a Jordan Hall orchestral concert conducted by Wallace Goodrich, "Psyche's Sleep," "Psyche borne away by the Zephyrs," and "Psyche and Eros" were performed.

***

This suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, four horns, four bassoons, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, two harps, and strings. The symphonic poem is dedicated to "My Friend, M. Vincent d'Indy."

I. Psyche's sleep. Lento, 6-8. There are typical motives in this movement, as throughout the work. The Sleep theme is at first given to the clarinet, with accompaniment of strings; it is then given to oboe and flutes, later to violins. Then appear the theme of Longing (strings) and that of Love, which are mastered, however, by the Sleep theme, which brings the movement to a close.

II. Psyche borne away by the Zephyrs. Allegro vivo, 3-8. There are two chief themes. The first—muted strings, with clarinet and flutes—personifies the zephyrs. It appears in another form, which is borrowed from Franck's symphonic poem, "Les Éolides" (composed in 1876). This theme appears in varied forms, and it is often accompanied by arpeggios, either of muted strings or of flutes and clarinets. The second theme, of a tender, languorous nature, is thought to characterize Psyche.

There is a reminiscence of the theme of Love, given to the bass clarinet, and this is lost in the theme of Psyche.

III. The Gardens of Eros. Poco animato, 2-2. Several themes form the foundation of this movement. The first figure is given to the

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flute. Then the theme of Eros (wood-wind and horns with violin trills) mingles with that of the zephyrs. These themes broaden and become passionate. The suggestion is of triumphant love, the love of Eros. The passion subsides, and the close is pianissimo.

[In the symphony the chorus enters in this love scene: "Love, source of all life." Then the orchestra recalls timidly the theme of Psyche's Longing. The voices of invisible beings assure her of her happiness, but at the same time they warn her never to seek to see the face of her mystic lover.]

The arrangement of the score for the pianoforte contains a description of the scene in the Gardens: "Psyche, more beautiful than beauty itself, sleeps in the midst of flowers, hailed as a queen by Nature rejoicing as on a holiday. Voices murmur in her ear the power of love. Gently agitated, she awakes. The voices sing again, and tell of the invisible spouse who will come to her. Delighted, she listens and waits. The voices, singing alway, now say solemnly to her: 'Remember that you must never know the face of your mystic lover. Bear this in mind.' The spirits are silent. Another voice is heard, gentle but penetrating, the voice of Eros himself. Psyche answers hesitatingly. Soon their souls are blended. Passion, light, and there would be eternal happiness if Psyche only knew how to remember her vow."

IV. Psyche and Eros. Allegretto modéré.

This orchestral movement comes immediately after the solemn warning of the chorus, and it ends the second part of the work. To quote from Huberti's sketch: "This movement portrays the happiness of the lovers. Love, at first hesitant, grows bold; it has its passionate

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flights, its returns to calmness, its torrents of passion, then its moments of ecstasy. The themes are so blended or enchained that they are nearly all of like importance, and often one is the conclusion of the other. They are charged with a penetrating solemnity which touches the heart core."

Vincent d'Indy says of this "love duet": "It would be difficult to regard it otherwise than as an ethereal dialogue between *the soul*, as the mystical author of 'The Imitation of Christ' conceived it, and a seraph sent from heaven to instruct it in the eternal verities. This, at least, has always been my own impression of this fascinating musical picture. Other composers called upon to illustrate the same subject would not have refrained from trying to depict love either in its physiological and most realistic aspects (as in 'Le Rouet d'Omphale,' for instance), or that kind of discreet and quasi-religious eroticism which was quite the fashion a few years ago ('Eve' and 'Marie-Magdeleine'). I think Franck chose the better part; and I will even venture to affirm that in acting thus, almost with *naïveté*, he came nearer to the true meaning of the old myth which has had so many reincarnations in mediæval and even modern poetry, including 'Lohengrin.'"* Elsewhere M. d'Indy in his "César Franck" speaks of the mystical significance of this symphonic poem, which, "in spite of its antique title, has nothing of the pagan spirit about it, and still less of the Renaissance, but, on the contrary, is imbued with Christian grace and feeling, recalling the frescoes in the Arena of Padua or the *Fioretti* of St. Francis of Assisi."

In the French libretto there is no reference to the envy of the sisters,

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which moved Psyche to break her vow, nor is there any allusion to the heavy tasks laid on afterwards by Venus.

The text of the poem does not follow closely the tale told for all time by Apuleius in "The Golden Ass." In this work Psyche, asleep, is borne by the zephyrs—her pure aspirations—to the gardens of Eros, to the long-desired paradise. There her celestial bridegroom awaits her. She wishes, however, to tear aside the veil of mystery that enwraps him. The vision disappears. Again on earth, wandering and lamenting, she pours out her sorrow. Eros pardons her ambition, which he, after all, had inspired, and the two ascend to the light. "It is the apotheosis," says Dr. Gustave Derepas, in his study of Franck, "it is the triumph of love which is no longer forced to believe: it sees and possesses; it is a veritable Redemption."

"Eros and Psyche," continues Derepas, "do not appear as individuals. The orchestra interprets their feelings, and for this reason: the two are in this poem not individuals. Franck, forgetting the legendary personages, looks on them as symbols of the human soul and supreme love. Music, absolute music without words, because its notes do not have a definite meaning, is of all the forms of art the most adequate expression of these immaterial realities. There are no solos in this oratorio. The orchestra has the most important part; it translates the longings, the regrets, the final joy of Psyche. The chorus, an anonymous, impersonal body, sings now and then and in few words the peripeteias of the drama. It is to be easily seen that the whole work is charged with the spirit of Christian mysticism."

And yet in spite of Derepas's remarks the hearer will remember the story told by Apuleius,—how Venus was angered at the worship paid Psyche, the youngest daughter of "a certain King, inhabiting in the West parts," by reason of her singular passing beauty and maidenly majesty; how she commanded her son Cupid to revenge her by inspiring the maid with love for "the most miserablest creature living, the most poor, the most crooked, and the most vile, that there may be none found in all the world of like wretchedness"*; how an oracle told the king to clothe Psyche in mourning raiment, to put her on a high cliff, for her husband would not be a mortal, but a serpent, dire and fierce. Apuleius does not describe at length the garden of Cupid, a garden that in his story is not to be likened to that of Alcinous in the Odyssey (Book VII.) or to the wondrous garden near Cairo

* The excerpts from Apuleius quoted in the article are from the marvellous translation into English by William Adlington (1639).

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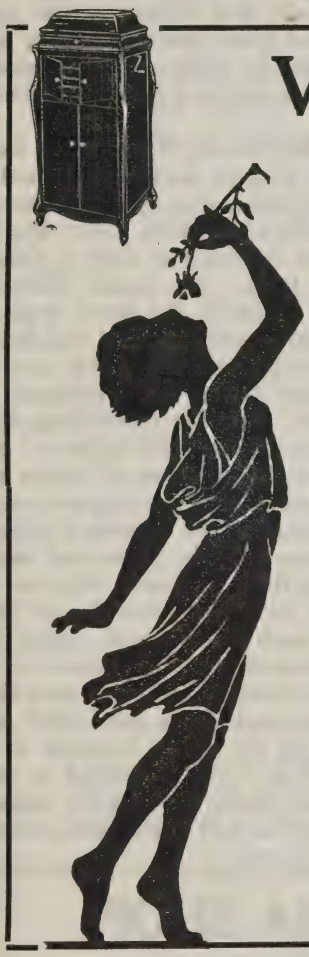

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in which Ali Nur al-Din and the young merchants went one day a-pleasuring ("Thousand Nights and a Night," Burton's translation, vol. viii., pp. 265–273). Let us hear the tale as Apuleius tells it:—

"Then they brought her to the appointed rock of the high hill, and set her hereon, and so departed. The torches and lights were put out with the tears of the people, and, every man gone home, the miserable parents, well-nigh consumed with sorrow, gave themselves to everlasting darkness. Thus poor Psyche, being left alone, weeping and trembling on the top of the rock, was blown by the gentle air and of shrilling Zephyrus, and carried from the hill with a meek wind, which retained her garments up, and by little and little brought her down into a deep valley, where she was laid in a bed of most sweet and fragrant flowers.

"Thus fair Psyche, being sweetly couched among the soft and tender herbs, as in a bed of sweet and fragrant flowers, and having qualified the thoughts and troubles of her restless mind, was now well reposed. And, when she had refreshed herself sufficiently with sleep, she rose with a more quiet and pacified mind, and fortuned to espy a pleasant wood environed with great and mighty trees. She espied likewise a running river as clear as crystal; in the midst of the wood, well-nigh at the fall of the river, was a princely edifice, wrought and builded not by the art or hand of man, but by the mighty power of God; and you would judge at the first entry therein that it were some pleasant and worthy mansion for the powers of heaven. For the embowings above were of citron and ivory, propped and undermined with pillars of gold, the walls covered and sealed with silver, divers sorts of beasts were graven and carved, that seemed to encounter with such as entered in. All things were so curiously and finely wrought that it seemed either to be the work of some demigod or God himself. The pavement was all of precious stones, divided and cut one from another, whereon was carved divers kinds of pictures in such sort that blessed and thrice blessed were they which might go upon such a pavement; every part and angle of the house was so well adorned that, by reason of the precious stones and inestimable treasures there, it glittered and shone in such sort that the chambers, porches, and doors gave light as it had been the sun. Neither otherwise did the other treasure of the house disagree unto so great a majesty, that verily it seemed in every point an heavenly palace, fabricate and built for Jupiter himself. Then Psyche, moved with delectation, approached nigh, and taking a

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Apuleius thus tells the story of Psyche's passion when she discovers who her husband is:—

"Then Psyche (somewhat feeble in body and mind, yet moved by cruelty of fate) received boldness and brought forth the lamp and took the razor, so by audacity she changed her mind: but when she took the lamp and came to the bedside, she saw the most meek and sweetest of all beasts, even fair Cupid couched fairly, at whose sight the very lamp increased his light for joy, and the razor turned his edge.

"But when Psyche saw so glorious a body she greatly feared, and amazed in mind, with a pale countenance all trembling, fell on her knees and thought to hide the razor, yea verily in her own heart, which doubtless she had done, had it not through fear of so great an enterprise fallen out of her hand. And when she saw and beheld the beauty of the divine visage she was well recreated in her mind, she saw his hairs of gold, that yielded out a sweet savor, his neck more white than milk, his purple cheeks, his hair hanging comely behind and before, the brightness whereof did darken the light of the lamp, his tender plume feathers, dispersed upon his shoulders like shining flowers, and trembling hither and thither, and his other parts of his body so smooth and so soft, that it did not repent Venus to bear such a child. At the bed's feet lay his bow, quiver and arrows, that be the weapons of so great a god which when Psyche did curiously behold, she, marvelling at her husband's weapons, took one of the arrows out of the quiver, and pricked herself withal, wherewith she was so grievously wounded that the blood followed, and thereby of her own accord she added love upon love; then more broiling in the love of Cupid she embraced him and kissed him and kissed him a thousand times, fearing the measure of his sleep."

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Operas: "La Psiche," Intermezzo, A. Striggio, Florence, 1565. "Cupido e Psiche," Marco Sacchi, Dantzic, 1634. "La Psiche," T. Bremi, Lucca, 1645. "Psiche," A. Leardini, Mantua, 1649; "Psyche," text by Shadwell, music by Lock and Draghi, London, 1675.* "Psyche," text by T. Corneille, claimed by Fontenelle, music by Lulli, Paris, 1678; "La Psyche," A. Scarlatti, Naples, 1683; "Psiche cercando Amore," A. Draghi, Vienna, 1688. "Die Wunderschöne Psyche," text by Postel, music by R. Keiser, Hamburg, 1701. "Psiche," A. Badia, Vienna, 1703; text by Cassani, music by B. Marcello, Venice, 1711; text by Pariati, music by Fux and Caldara, Vienna, 1720; with music by Fux alone, Vienna, 1722; "La Nozze de Psiche con Amore," L. Leo, Naples, 1738; "L'Amour et Psyché," de Mondeville, Paris, 1760; revised, Versailles, 1762, Paris, 1769 (Sophie Arnould as Psyché). "L'Amore e Psiche," text by Landi, music by J. F. Agricola, Berlin, 1767; "Amor e Psiche," F. L. Gessmann, Vienna, 1767. "Psyché et l'Amour," text by Boisenon, music by L. J. Saint Amans, Paris, 1782—Méhul set music about 1785 to the same text, but the opera was not performed, nor was P. J. Candeille's opera about 1780 with the same text. "Amore e Psiche," J. Schuster, Naples, 1780; "Psyche," C. B. Wessly, Berlin, 1789; P. von Winter, Munich, 1793. "Amor und Psyche," J. C. Abeille, Stuttgart, 1801. "Psyché," text by Barbier and Carré, music by Ambroise Thomas, Paris, 1857,—Mme. Ugalde as Eros and Mlle. Lefebvre as Psyché,—revised and produced in 1878 with Mlle. Heilbron as Psyché and Mme. Engally, Eros.

* A parody of this opera, or play with music, "Psyche Debauched," text by Th. Duffet, music selected, was produced in London in 1675.

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Ballets: There were several ballets entitled "Psyché" at the French court from 1610 to 1620 or later. Pierre Guédron, Belleville, and La Barre composed or arranged the music. (See "Les Ballets de Cour en France avant Benserade et Lulli," by Henri Prunières, Paris, 1914; this author's "L'Opéra Italien en France avant Lulli," Paris, 1913; also H. Lacroix's "Ballets et Mascarades de Cour de Henri III. à Louis XIV.," ten volumes, Geneva, 1868.)

"Psyché," Lulli, 1656. "Psyché—Les Amours de Cupidon," Blaise, Paris, about 1755. "Amore e Psiche," by Rodolphe, introduced in Jommelli's "Semiramide," Stuttgart, 1762. "Amore e Psiche," music by Le Messier introduced in Bertoni's "Tancredi," Tourin, 1766; music by an anonymous person introduced in Fischietti's "La Molionara," Venice, 1778; music by G. Angiolini introduced in F. Bianchi's "Nitteti," Milan, 1789; music by G. M. Curcio introduced in F. Robuschi's "Briseide," Naples, 1791. "Psyché," ballet pantomime by Gardel, music by Miller, Paris, December 14, 1790; Psyché, la Dlle. Miller; Vénus, la Dlle. Clotilde; Flore, la Dlle. Pérignon; Apollon, le sieur Gardel; l'Amour, le sieur Vèstris. This ballet had uncommon success. It remained in the repertoire of the Paris Opéra until April, 1829, with 161 performances. "Psyche et l'Amour," music by Mazzinghi, London, 1788—for a description see "Life and Works of the Chevalier Noverre," edited by C. E. Noverre (London, 1882).

Play with Music: "Psyché," tragi-comédie-ballet by Molière, Quinault, Corneille, Palace of the Tuileries, 1671; Palais Royal, Paris, 1672. Jules Cohen wrote the choral music for a revival of the play at the Comédie Française in 1862.

Oratorio: "La Psiche deificata," music by Maurizio Cazzati, Bologna, 1668.

Cantatas: "Psyche," for solo voices, chorus, and orchestra, text from C. Andersen, music by Niels W. Gade, Birmingham (Eng.) Festival, August 30, 1882. Psyche, Marie Roze; Eros, Charles Santley; Mme. Trebelli, Proserpine. Eleanor Farnol, Mme. Trebelli, and Edward Lloyd sang the music of Zephyr and the Genii. Boston, Mass., by the Cecilia Society, B. J. Lang conductor, January

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"Psyche," dramatic cantata, for solo voices, chorus, and pianoforte accompaniment; words by V. A. C. Amcotts; music by John Francis Holcombe Read, 1873.

Mr. Fredric Fradkin was born of Russian parents in Troy, N.Y., on April 2, 1892. At the age of five he began the study of the violin with Henry Schradieck. His next teacher was Max Bendix. In 1905 Mr. Fradkin went to Paris, where his teachers at first were Guillaume Antoine Roemy, called Rémy, and José Silvestre de los Dolores White, commonly known as Joseph White. In 1907 he entered the Paris Conservatory as a pupil of Narcisse Augustin Lefort, and in 1909 he was awarded a first prize for violin-playing. First prizes were also awarded that year to Miss Roussel, Miss Fidide, Messrs. Astruc and Krettly. The jury in Mr. Fradkin's case was unanimous. His first engagement was as concert-master and soloist for the orchestra at Royan led by J. Pennequin. In the following year he was engaged by Louis Ganne as soloist at Monte Carlo. Having studied at Brussels with Ysaye, he returned to the United States, and on February 19, 1911, played Mendelssohn's Concerto at a concert of the Philharmonic Society led by Gustav Mahler. In the spring of that year he went to London, where he played. In 1912 he was engaged as concert-master and soloist of the Vienna Concert Society. He came back to the United States in the fall of 1914 to be the concert-master and soloist of the Russian Orchestra of New York. In 1916-17 he was concert-master and soloist of the Russian Ballet Orchestra. In August, 1918, he was engaged as concert-master of the Boston Symphony Orchestra.

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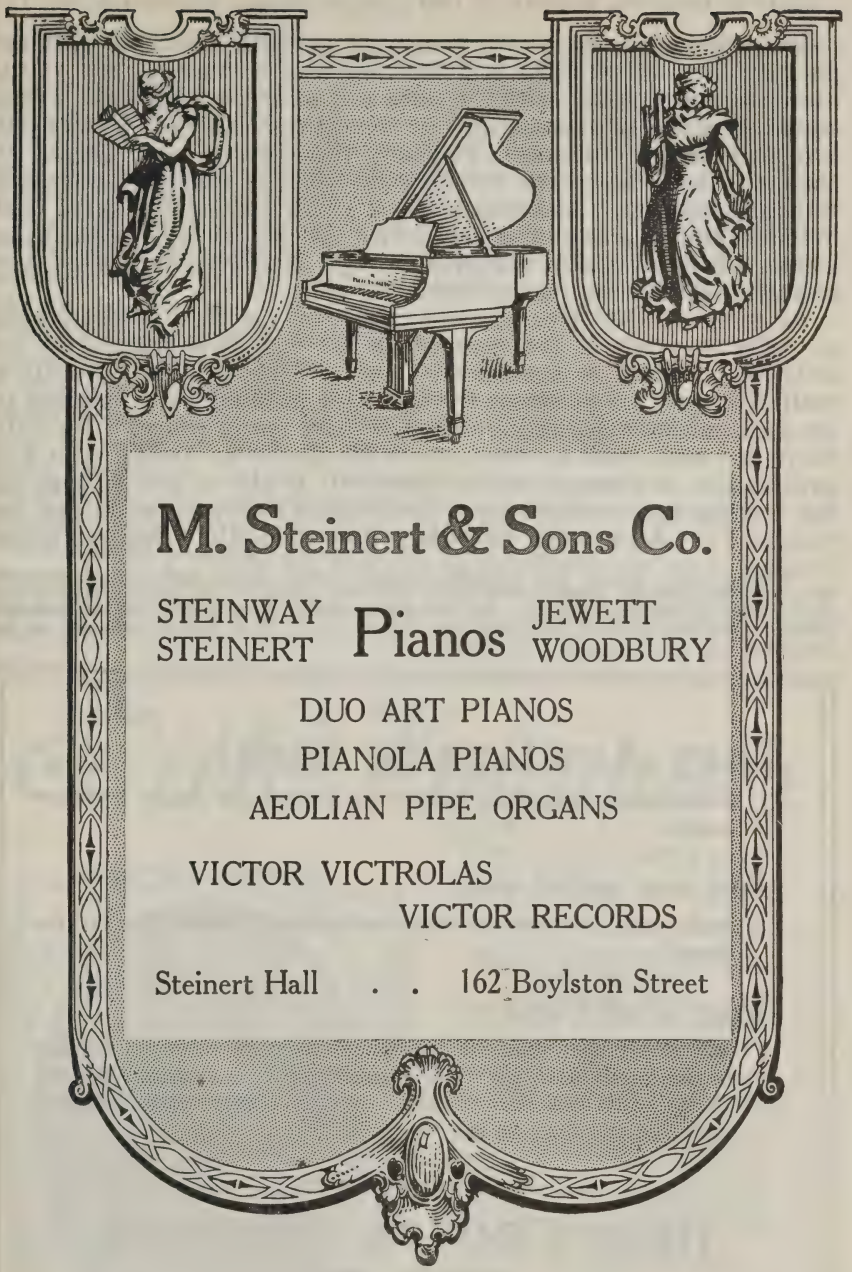
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(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn in his youth composed a violin concerto with accompaniment of stringed instruments, also a concerto for violin and pianoforte (1823) with the same sort of accompaniment. These works were left in manuscript. It was at the time that he was put into jackets and trousers. Probably these works were played at the musical parties at the Mendelssohn house in Berlin on alternate Sunday mornings. Mendelssohn took violin lessons first with Carl Wilhelm Henning and afterwards with Eduard Rietz,* for whom he wrote this early violin concerto. When Mendelssohn played any stringed instrument, he preferred the viola.

As early as 1838 Mendelssohn conceived the plan of composing a violin concerto in the manner of the one in E minor, for on July 30 he wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor is running in my head, and the beginning does not leave me in peace." On July 24 of the next year he wrote from Hochheim to David, who had pressed him to compose the concerto: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here, I'll bring you some-

* Mendelssohn spelled this musician's name "Ritz." They were intimate friends. Born in 1802 in Berlin, Rietz died there in 1832. He played in the Royal Orchestra and was a tenor in the Singakademie. In 1826 he founded and conducted the Philharmonic Society. His career as a violin virtuoso was cut short by a nervous affection of the left hand.

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thing. But the task is not an easy one. You demand that it should be brilliant, and how is such a one as I to do this? The whole of the first solo is to be for the E string!"

The concerto was composed in 1844 and completed on September 16 of that year at Bad Soden, near Frankfort-on-the-Main. David received the manuscript in November. Many letters passed between the composer and the violinist. David gave advice freely. Mendelssohn took time in revising and polishing. Even after the score was sent to the publishers in December there were more changes. David is largely responsible for the cadenza as it now stands.

The parts were published in June, 1845; the score in April, 1862.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Mendelssohn played parts of the concerto on the pianoforte to his friends; the whole of it to Moscheles at Bad Soden.

The first performance was from manuscript at the twentieth Gewandhaus concert in Leipsic, March 13, 1845. Ferdinand David was the violinist; Niels W. Gade conducted. Mendelssohn did not leave Frankfort. At this concert Beethoven's music to "The Ruins of Athens" was performed, and the programme stated that the greater portion of it was still unpublished.

The second performance was at a Gewandhaus concert in Leipsic, October 23, 1845. David was the violinist and Mendelssohn conducted. The third was at Dresden in the hall of the Hôtel de Saxe, November 10, 1845, at one of the concerts founded by Hiller and

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Schumann. The violinist was Joseph Joachim, then fourteen years old. He took the place of Clara Schumann, who had been announced as soloist, but was sick. Ferdinand Hiller conducted. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was performed for the first time.

The concerto is in three connected movements. The first, Allegro molto appassionato,* E minor, 2-2, begins immediately after an introductory measure with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The chief theme is used in the development which begins in the solo violin. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form. There is no pause between this movement and the Andante.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment. Mendelssohn originally intended the accompaniment (strings) to the first theme to be played pizzicato. He wrote to David: "I intended to write in this way, but something or other—I don't know what—prevented me."

The Finale opens with a short introduction, Allegretto non troppo, E minor, 4-4. The main body of the Finale, Allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons,

* The indication in the original score is Allegro con fuoco.

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drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instruments. The orchestra has a second theme, B major; the violin one in G major. In the recapitulation section the fortissimo second theme appears again, this time in E major. There is a brilliant coda.

This concerto has been played by many distinguished violinists who have visited this city. It has been played at the Symphony concerts in Boston by Alfred de Sève (February 18, 1882), Willis E. Nowell (December 26, 1885), C. M. Loeffler (December 11, 1886), Franz Kneisel (March 23, 1895), Leonora Jackson (February 17, 1900), E. Fernandez-Arbos (October 24, 1903), Maria Hall (January 27, 1906), Sylvain Noack (December 27, 1913), and Fritz Kreisler (January 2, 1915).

Joseph Burke, the actor, played the concerto at a concert of the Philharmonic Society in New York, November 24, 1849.

PRELUDE TO ACT II. OF "GWENDOLINE" . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme) France, January 18, 1841; died at Paris September 13, 1894.)

"Scène et Légende" from the first act of "Gwendoline," opera in two acts, poem by Catulle Mendès, was performed with Mme. Montalba, soprano, at a Lamoureux concert, Paris, November 9, 1884. The Prelude to act ii. was performed at a Lamoureux concert in Paris, November 22, 1885.

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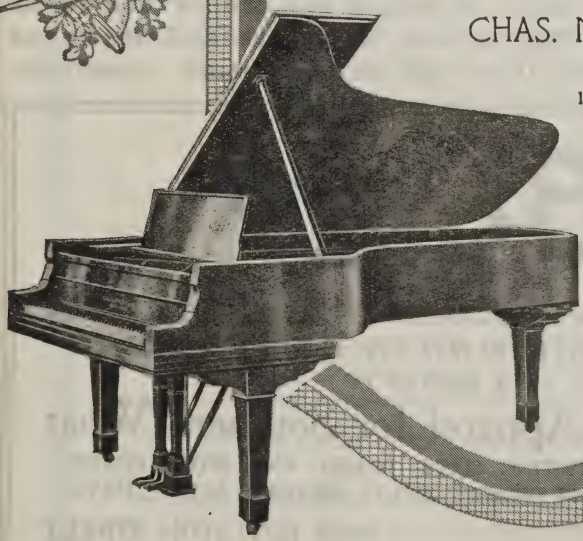

The opera was produced at the Monnaie, Brussels, April 10, 1886, with Mme. Thuringer as Gwendoline, Béradi as Harald, Engel as Armel. It was performed at Carlsruhe (1889), Munich (1890), and at Lyons before it was produced in Paris at the Opéra, December 27, 1893, with Miss Berthet, Renaud, and Vaguet, the chief singers.

The argument of Mendès's poem is as follows. Long ago on the coast of Britain there lived a petty king whose name was Armel. He had a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land. The men fished. The women spun and looked after their homes, and one day, as they were a-gossiping, Gwendoline told a dream: that a Dane had borne her away over the sea. Her companions laughed at her, and as they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; he proclaimed his own in a tempestuous burst, and then said to her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden helmet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her to gather flowers; he sat by her spinning-wheel; she hummed a simple ballad; he sang of war, and his voice was as the clash of swords. "Sing my song, Harald," she said, and he was about to sing it when Danes and Saxons entered. Armel con-

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sented to his demand for her hand, that there might be peace; but Armel consented with treacherous heart, for it was his plan that the Saxons should butcher their foes at the wedding feast. At the marriage ceremony the old man blessed the couple, but gave secretly a knife to the bride, and said unto her: "If Harald should escape us, you must kill him as he sleeps in your arms." But Gwendoline loved Harald. When they were alone, she warned him of o'erhanging danger, and begged him to leave the coast. Lost in love, he would not listen. Suddenly there were shouts and shrieks; the Danes called to Harald for help. Gwendoline put in his hand the knife. One wild embrace, and he left her. The Danes fled in the darkness. Harald, wounded, fought with Armel and his men. Gwendoline, who had escaped from her chamber, snatched the knife from Harald, stabbed herself, and in the burst of sunlight which announced the apparition of the Valkyrie the husband and wife of a night sang exultingly for the last time the ecstatic theme of Walhalla and of the Valkyrie, the divine promiser of the supreme paradise.

The Prelude to the second act is dreamy, poetically imaginative music, Andante sostenuto, D-flat major, 4-4, free in form, like a preluding improvisation. There are two prominent themes: the first given out at once by bass-clarinet accompanied by the bassoons,

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then taken up by the oboe; the second given out soon afterwards by the clarinet. The Prelude, which is short, is taken up with the alternate working-out of these two themes, with occasional hints at episodic matter.

These instruments are called for: piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, two harps, and strings.

The first performance of the Prelude in Boston was by the Boston Symphony Orchestra, October 13, 1894. There was a second performance on January 29, 1898.

Chabrier wrote from Membrolle to Paul Lacombe, May 11, 1885, that he had finished his "little score of 'Gwendoline.'" "The Monnaie! * So called by antiphrasis! Do you believe that we shall gain much at this trade? Ah! it is a charming *vocation,* as the bourgeois says. It seems that I now shall be numbered among the lucky dogs. At the age of forty-three I am coming a little to the front, so I have not the right to complain. To wait twenty years is more than the minimum. Let us call it a dream and say no more about it." He wrote in June of the next year: "As my opera was produced on April 10, and the Monnaie closes always on May 1, I could count only on a limited number of performances. If the director (Verdhurdt) had not failed, I should have had two or three more; as it was, the opera was performed six times." In October, 1886, he wrote: "The orchestral score of 'Gwendoline' is not engraved, and it will not be probably for some time. The expense is great. If my piece is accepted at the Opéra, perhaps my publishers will decide to do it. There is only my manuscript score,

* The palace of the d'Ostrevants, descendants of the Counts of Hainaut and of Holland, served for a mint when it was demolished, about 1531. The street or square of la Monnaie was constructed, and on this square were successively three theatres. The first of these was decreed in 1700 by the Elector of Bavaria.—P. H.

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and Dupont conducted from it at Brussels." He wrote from Bayreuth in July, 1889: "I think that several theatres will produce my little 'Gwendoline.' "

Alfred Bruneau wrote: "They performed 'Gwendoline' too late at the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods, Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!"

"Gwendoline" was performed at the Opéra, Paris, twice in 1893, twelve times in 1894, six times in 1911, and three times in 1912.

The overture was played in Boston for the first time at a Boston Symphony Orchestra concert, October 24, 1896. It was played in Boston again, February 27, 1904; March 14, 1908; April 17, 1915.

These preludes are something more than a preparation for the mood of each act. They are symphonic poems: the overture might be entitled "Harald"; the prelude to act ii., "Gwendoline."

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Suite from the Stage Music to "Shylock," Comedy in Verse by Edmond Haraucourt * (after Shakespeare) . Gabriel Fauré

(Born at Pamiers (Ariège), France, on May 13, 1845; now living in Paris.)

Haraucourt's comedy "Shylock," a version of "The Merchant of Venice," with incidental music by Fauré, was produced at the Odéon, Paris, December 17, 1889. The cast was as follows: Antonio, Candé; Shylock, Albert Lambert; Bassanio, Jancey; Gratiano, Calmettes; Lorenzo, Maury; Solanio, Gauthier; Salarino, Krauss; Tubal, Cabel; Le doge, Jahan; Lancelot, Duard; L'enfant d'Aragon, Gerval; Le prince du Maroc, Daltour; Portia, Mlle. Réjane; Nérissa, Mlle. Marty; Jessica, Mlle. Déa. There were seventeen performances in 1889, although, according to the contemporaneous critics, the performance left something to be desired, and only Mlle. Déa as Jessica and Calmettes as Gratiano were warmly praised. In 1890 with Mlle. Sanlaville as Portia there were thirty-nine performances at the Odéon.

The Suite drawn from the stage music was performed for the first time at a Colonne concert in Paris, March 3, 1895. The singer was Warmbrodt.

I. Chanson: Allegro moderato, B-flat major, 4-4. Scored for flute, clarinet, horn, two harps, strings, and a tenor voice behind the scenes:—

Venez, les filles aux voix douces,
C'est l'heure d'oublier l'orgueil et les vertus,
Et nous regarderons éclore dans les mousses
La fleur des baisers défendus.
C'est Dieu qui les ordonne,
Il fait le Printemps pour les nids,

* Haraucourt was born at Bourmont (Hte. Marne), France, on October 18, 1857. His volumes of poetry, "La Légende des Sexes" (1883), "L'âme nue" (1885), and a novel "Amis" (1887) preceded his drama "Shylock." Among his works for the theatre are "La Passion," first played as a whole at the Châtelet in 1893; "La Première," Renaissance (1894); "Alexandre Dumas" (1895); "Don Juan de Manara," Odéon (1898); "Jean Bart," Porte-Saint-Martin (1900); "Les Oberlé," based on Bazin's novel, Théâtre de la Gaîté (1905); "Blanche"; "La Conquête du Paradis," with Judith Gautier; "Elizabeth"; "Charles Quint"; "La Tsarewitch." He has written these librettos: "Alienor," music by Jean Hubay (Budapest, 1891); "Héro et Léandre," with music by P. & L. Hillemacher (Chat-Noir, Paris, 1893–94); "Circe," music by P. & L. Hillemacher (Opéra-Comique, Paris, 1907). Among his novels are "L'Effort" (1894), "Les Naufragés" (1902), "La Peur" (1907). During the war he wrote prefaces for several books concerning it, and in 1917 "La Démoralisation par le livre et par l'image."

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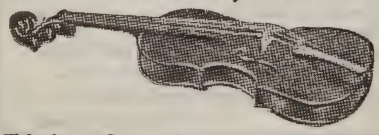
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Oh! filles, hors l'amour rien n'est bon sur la terre;
Et depuis les soirs d'or jusq'aux matins rosés
Les morts ne sont jaloux dans leur paix solitaire
Que du murmure des baisers!

Come, maidens with gentle voices; 'tis the hour to forget your pride and the virtues. And we will watch the flower of forbidden kisses blooming in the moss. The Lord ordains them. He orders the Spring for the nests, your beauty that it may be kind to us, our desires that they may be one. For outside of love there is nothing good on earth. And from golden sunsets to dewy mornings, the dead in their lonely peace are jealous only of murmuring kisses.

II. Entr'acte: Andante moderato, Allegretto, A major, 2-4. Scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, two harps, strings. After a trumpet call, the Allegretto movement begins *ff* in the wind instruments. The theme is taken up by the strings. There is a subsidiary theme. There is a new motive for solo violin. There is a slight use afterwards of the foregoing material.

III. Madrigal: Allegretto, F major, 3-4. Scored for two clarinets, bassoon, horn, harp, strings, and tenor voice behind the scenes:—

Celle que j'aime a de beauté
Plus que Flore et plus que Pomone,
Et je sais, pour l'avoir chanté,
Que sa bouche est le soir d'Automne
Et son regard la nuit d'Été!
Pour marraine elle eut Astarté,
Pour patronne elle a la Madonne,
Car elle est belle autant que bonne.

Celle que j'aime, elle écoute, rit et pardonne,
N'écoutant que par charité,
Elle écoute, mais sa fierté
N'écoute ni moi, ni personne,
Et rien encore n'a tenté,
Celle que j'aime!

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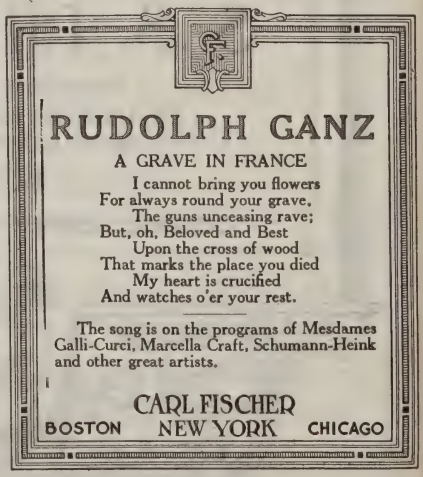

My loved one is more beautiful than Flora or Pomona, and I know, to have sung it, that her mouth is an autumnal evening; her glance, a summer night. Astarte was her godmother; her patron saint was the Madonna, for she is as good as she is fair. My loved one hearkens, laughs, and pardons, listening only through benevolence. She hears, but her pride hears neither me nor any other one, and nothing has as yet tempted the one I love.

IV. Epithalme: Adagio, C major, 2-4. Scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, harps, strings. The suave theme is given at once to strings, later to wood-wind instruments.

V. Nocturne: Andante molto moderato, D major, 3-4. For strings only.

VI. Final: Allegretto vivo, F major, 3-4. Scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, triangle, harp, strings. After a few introductory measures for violins *pizz.* and harp, oboes and clarinets give forth light and joyous measures. The second theme has a more vigorous character. These themes are treated ingeniously.

In the absence of a singer, only the instrumental pieces are played.

Fauré's music for the stage is as follows:—

Music for "Caligula," tragedy in five acts and a prologue, by Alexandre Dumas. Odéon, Paris, November 8, 1888.

Music for "Shylock."

Music for "Pelléas et Mélisande," written for Mrs. Patrick Campbell's production, Prince of Wales Theatre, London, June 21, 1898.

Music for "Le Voile du Bonheur," play in two acts by Georges Clémenceau. Renaissance, Paris, November 4, 1901.

"Prométhée," lyric tragedy in three acts, libretto by Jean Lorrain and F. A. Herold. Théâtre des Arènes, Béziers, August 27, 1900. Paris, two performances in 1907 for the benefit of those inundated at Hérault: Opéra, December 15, and one at the Hippodrome in the Place Clichy. Paris, Opéra, May 17, 1917.

"Pénélope," lyric poem in three acts by René Fauchois, music by Fauré. Théâtre des Champs-Élysées, May 10, 1913. Ulysse, Muratore; Eumée, P. Blancard; Antinoûs, Tirmont; Eurymaque, Dangès;

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A little piece, "L'Organiste," Salle Duprez, March 27, 1887, has been attributed to Fauré by some biographers. He did not write it.

Overture, "The Roman Carnival," Op. 9 . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after the journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced

* For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

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at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious. * It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same

* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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costumes that he and his pupil Ascanio* will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

*
* *

The overture begins Allegro assai con fuoco, with the chief theme, which is taken from the saltarello† danced on the Piazza Colonna in

* "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

† Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as *"Nachtanz."* The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck.

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Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then violoncellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by

Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished fifteen first violins, fifteen second violins, ten violas, twelve violoncellos, and nine double basses.

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Massenet . . . Recitative and Air, "Promesse de mon avenir," from "Le Roi de Lahore"

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3. *a.* Minstrels
   b. Prelude . . . . . Debussy
4. *a.* Petite Serenade
   b. Châteaux en Espagne . . . . . Horton

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5. Two Preludes
   Valse, C-sharp minor
   Etude, C minor, No. 12 . . . . . Chopin
6. *a.* Danse Espagnole . . . . . Granados
   b. Romanza
   Etude . . . . . de Koven
7. *a.* Prelude, G minor . . . . . Rachmaninoff
   b. "Intermezzo Scherzando" . . . . . Horton

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Ticket Information — Please Read Carefully

Tickets dated Friday Afternoon, October 18, 1918, to be used Friday Afternoon, February 28

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Fifteenth Programme

FRIDAY AFTERNOON, FEBRUARY 21, at 2.30 o'clock

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Gilbert . . . . Symphonic Prologue to J. M. Synge's Play, "Riders to the Sea"
(First time in Boston)

Gluck . . . . . Recitative and Air, "Diane impitoyable," from "Iphigénie en Aulide"

Rameau . . . . Airs de ballet from "Hippolyte et Aricie"
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III. Air en Rondeau (pour les Amours).
IV. 1er Rigaudon en Tambourin; 2me Rigaudon.

Massenet . . . Recitative and Air, "Promesse de mon avenir," from "Le Roi de Lahore"

Rimsky-Korsakoff . . Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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Overture to the Opera "Le Roi d'Ys" . . . Édouard Lalo

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

The overture begins, Andante, 3-4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio (act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture

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the wild passion of Margared,—the invocation sung by her in act ii. is heard,*—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is the violoncello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with Margared. There is a return to the opening theme of the allegro, and a reminiscence of the introductory andante leads to an impassioned and brilliant peroration, Mylio's war song.

***

The baritone Manoury † sang an aria from "Le Roi d'Ys" at a concert of the Société Nationale in Paris, April 29, 1876, and a duet from the opera was sung by Mme. Lalo ‡ and Mme. H. Fuchs at a concert of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

It had been Lalo's wish to produce his work at the Opéra, and Vaucorbeil, even before he was director of the Opéra,§ had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.||

"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Karnac, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel,

* "Lorsque je t'ai vu soudain reparaître."

† Adolphe Théophile Manoury took the first prize for opera at the Paris Conservatory in 1874, and made his début in "La Favorita" at the Opéra, November 14 of that year. Remaining at the Opéra until 1880, he sang in many cities. He was director of vocal studies at the New York Conservatory (1889–90), and, returning to Paris, busied himself there as a teacher. He died in 1909.

‡ Lalo married, July 5, 1865, one of his pupils, Julie Marie Victoire Bernier de Maligny, a distinguished contralto, for whom he wrote some of his best songs, as "L'Esclave." She died in 1911.

§ Auguste Emmanuel Vaucorbeil (1821–84) became director of the Opéra in 1879, and he held the position until his death. A pupil of the Paris Conservatory, he wrote a comic opera, "Bataille d'amour" (1863), chamber music, songs, etc. His wife, Armah Sternberg, was a distinguished singer and teacher. She died in 1898.

|| A suite from this ballet was played here for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor ,January 4, 1896.

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Bussac; Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous, although he had already composed many of his best works, orchestral, concertos, and chamber music. He was then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. The one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1889. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffroy; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

The Aubade from the opera was sung in Boston at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, by Charles Gilibert, with pianoforte, December 23, 1904.

***

The libretto of this opera in three acts was written by Édouard Blau (1836–1906), who heard an old legend of Brittany, told to him, it is said, by Jules de la Morandière; but the legend itself was no doubt known to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is.

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In Blau's version the king of Is—or Ys, as Blau preferred—had two daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war with a neighbor, Karnac. To bring peace, he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

The old legend is much more striking. The city of Is was a mighty town in the fifth, sixth, or seventh century. It stood between the Baie des Trépasses and Douarnenez, a little west of Quimper. It was famous for its commerce, its civilization, and its luxury, but it was singularly built: it was protected against the ocean by a dike, and the gates could only be opened by a key which was kept by the king. The city suddenly disappeared beneath the ocean. Some say that this happened accidentally, but the mass of people looked on the disappearance as an act of divine justice and believed that the innocent were drowned with the licentious to punish the crimes committed by the

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Princess Dahut. She was the daughter of the good King Gradlon of Quimper, and she was so corrupt and perverse that, to escape his vigilance, she went to live at Is. She bore night and day on her neck the keys of the gates. As she was deeply versed in magic, the fairies helped her to improve and adorn the city. The people of Is grew wicked, and strangers joined them in their orgies. If the men were handsome, they were allowed to visit Dahut in her tower; but they were forced to wear a magic mask, which at daybreak closed tight and strangled them. One night a tall man, dressed all in red, with a thick, long beard, with eyes that glittered like stars, wooed her; and he pleased her, for he was very wicked. He proposed a dance, the reel footed madly by the Seven Deadly Sins in hell. He called for his bagpiper, a dwarf clad in goatskin. While all were dancing, he stole the keys. The waters entered, and all were drowned save Gradlon, whom Saint Corentin rescued. Only Gradlon remained; and he saw afar off the man in red, waving in triumph the silver keys.

Dahut's tower reminds one of the Tour de Nesle * and Margaret of Burgundy, immortalized by the drama of the elder Dumas; and of Tamara's tower, which inspired Balakireff's symphonic poem.† But

* They found in Paris an underground passage which, it is believed, connected the old Porte Dauphine and the Tour de Nesle, in which Margaret of Burgundy received her gallants.

And where, I pray you, is the Queen,
Who willed that Buridan should steer
Sewed in a sack's mouth down the Seine?
But where are the snows of yester-year?

Mr. Hilaire Belloc says, by the way, that Rossetti mistranslated Villon's "d'antan," which is not "yester-year," but "all time past before this year."

"It's a brave night for the Tour de Nesle!" Would that we could see Dumas's famous drama again! When was it last played in Boston? As a matter of fact, this Marguerite was a highly respectable old and noble dame who founded the College of Burgundy, from which the École de Médicine is descended, and John Buridan was a distinguished philosopher who is still remembered by the proverb of Buridan's ass. This ass, placed between two pecks of oats, is not determined to begin to eat of the one sooner than of the other. For Buridan wished to prove that, if beasts were not determined by some external motive, they have no force to choose between two equal objects. Others say the ass, hungry and thirsty, stands between a bucket of water and a measure of oats. What will he do? If you say, "He will stand still," the answer is, "Then he will die." If you say, "He will not be fool enough to die," then the answer is, "He will go toward one or the other, and thus show that he has free will."

The story of a Queen who entertains sumptuously her lovers, and then sees to it that they are silenced that night forever, is an old one and found in many lands. It is in "The Thousand Nights and a Night." But who first thus made poor Marguerite a strangely fascinating and sensually tragic character? It is said that the legend was first heard of, except in Villon's poem, from a German in Leipsic in 1471. But see the article "Buridan" in Pierre Bayle's "Dictionnaire Historique et Critique."

† This symphonic poem was played for the first time in Boston at a Boston Opera House Sunday Orchestral Concert, December 1, 1912, Mr. Caplet conductor.

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there are still other versions of this legend of Is, and they may be found in Souvestre's "Foyer Bréton" and "Marveilles de la Nuit"; in Schuré's "Légendes et Paysages historiques de France"; in the Abbé Migné's "Dictionnaire des Sciences Occultes." De la Villemarqué gives a fantastical version in "Barzaz Breiz," which was translated into verse by Tom Taylor ("Ballads and Songs of Brittany"). Here is a translation into English prose:—

I.

Have you heard, have you heard what the man of God said to King Gradlon, who is at Is?

"Do not give yourself to wine; do not give yourself to folly. After pleasure, pain!

"Who bites into the flesh of fish will be bitten by the fish, and he that swallows will be swallowed.

"And he that drinks and mixes wine will drink water like a fish. He that does not know will learn."

II.

King Gradlon spake:—

"My joyous guests, I wish to sleep a little.

"Do you sleep till morning; stay here with us to-night; but do as you please."

Then the lover whispered softly, very softly, these words in the ear of the king's daughter:—

"Sweet Dahut—and the key?"

"The key will be taken; the water will flow; may it be done according to your wish!"

III.

Now whoever had seen the old king asleep would have wondered greatly, and admired him, seeing him in his purple cloak, with his white locks white as snow floating on his shoulders, with his golden chain around his neck.

If any one had been watching, he would have seen the white young girl enter quietly the chamber with her feet bare:

She approached the king, her father, she kneeled down, and she took away the chain and the key.

IV.

He slept, the king slept. A cry is raised on the plain: "The water is let loose! The city is under water!

"Sire, arise! To horse! Away from here! The sea has burst its dikes!"

Cursed be the white young girl who opened, after the feast, the water gate of the city Is, the barrier of the sea!

V.

"Forester, forester, tell me, have you seen the wild horse of Gradlon pass in this valley?"

"I have not seen Gradlon's horse pass here, I only heard him in the black night: *trip, trep, trip, trep, trip, trep,* swift as the fire!"

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"I have seen the sea-maiden, I have even heard her sing. Her songs were mournful as the billows."

***

There is a city Is mentioned by Herodotus, but it was far from the sea and without legendary interest. The ancient Greeks believed in the disappearance of an island or continent, and Plato refers to it. This land was in the Atlantic, and the story of the lost continent was treated with the utmost seriousness by the Western sage and politician who espoused valiantly Bacon's authorship of Shakespeare's plays.* Legends like that of Is are known to the Welsh and to the Irish. The fishermen of these countries and of Brittany see at times in the depths of the ocean the towers of a sunken city, and hear its bells. There is still a tradition in Brittany that every five years on the first night of May the city Is rises at the first stroke of midnight, and on the twelfth stroke sinks back. If any one will enter the palace of Dahut while the clock is striking, and, taking from a chamber a magic ring of nut-wood, make his escape before the twelfth stroke, every wish will be fulfilled to him the rest of his life. One Breton, his name is given, found the ring, but was slow in retreat. As for the lovers of Dahut, they are still in the bay, and there they will be till the Day of Judgment.

See, too, Poe's "City in the Sea," the strange city lying alone far down within the dim west, the city of marvellous shrines,

* Ignatius Donnelly's "Atlantis: The Antediluvian World" (New York, 1882), has been frequently reprinted.

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"Whose wreathèd friezes intertwine
The viol, the violet, and the vine";

the city where turrets and shadows seem pendulous in air,

"While from a proud tower in the town
Death looks gigantically down.
But, lo, a stir is in the air!
The wave—there is a movement there!
As if the towers had thrust aside,
In slightly sinking, the dull tide;
As if their tops had feebly given
A void within the filmy Heaven!
The waves have now a redder glow,
The hours are breathing faint and low;
And when, amid no earthly moans,
Down, down that town shall settle hence,
Hell, rising from a thousand thrones,
Shall do it reverence."

Renan, in his "Souvenirs," refers to the legend of Is and to the belief still current in Brittany that at twelve o'clock on the night before Christmas the bells of the submerged towers ring for midnight mass; and, as the peasants hear these bells, so he heard in his soul the faint echoes of the old beliefs in which he had been trained.

Cities have disappeared on land as by the sea. There was the city of many-columned Iram in Al-Yaman near Aden, which contained three hundred thousand palaces, each with a thousand pillars of gold-bound jasper. It took five hundred years in building, but, when

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Shaddad prepared to enter it, the cry of wrath from the Angel of Death slew him and his host. Allah blotted out the road which led to the city, "and it stands unchanged until the Resurrection Day." Sir Richard F. Burton met an Arab at Aden who had seen mysterious Iram on the borders of Al-Ahkáf, the waste of deep sands; "and probably he had, the mirage or sun-reek taking its place." There was the convent near Toledo, which was engulfed miraculously to protect the nuns from the Moors. The bells, organ, and choir of this convent were heard for forty years thereafter, when it was thought the last nun died. The German country-folk know castles and villages that have been engulfed.

SYMPHONIC PROLOGUE TO "RIDERS TO THE SEA," A PLAY IN ONE ACT, BY J. M. SYNGE . . . . . HENRY FRANKLIN BELKNAP GILBERT

(Born at Somerville, Mass., September 26, 1868; now living in Cambridge, Mass.)

Synge's tragedy was performed for the first time in the Molesworth Hall, Dublin, Ireland, February 25, 1904. The cast was as follows:—

MAURYA (an old woman)	Honor Lavelle
BARTLEY (her son)	W. G. Fay
CATHLEEN (her daughter)	Sarah Allgood
NORA (a younger daughter)	Emma Vernon
Men and Women.	

There was a performance of the play in Boston by amateurs mentioned below; also by amateurs at the Colonial Theatre, January 25, 1906.

The first performance by professional actors in Boston was by the Irish Players from Dublin at the Plymouth Theatre, October 2, 1911.

MAURYA	Sara Allgood
BARTLEY	J. M. Kerrigan
CATHLEEN	Marie nie Shiubhlaigh
NORA	Eileen O'Doherty

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The play was performed in March, 1913, by the visiting Irish Players when Kathleen Drago took the part of Cathleen.

Mr. Edward J. O'Brien in a preface to the edition of the play published in Boston by John W. Luce & Co., 1911, says: "The scene is laid in a cottage on Inishmaan, the middle and most interesting island of the Aran group. While Synge was on Inishmaan, the story came to him of a man whose body had been washed up on the far-away coast of Donegal, and who, by reason of certain peculiarities of dress, was suspected to be from the island. In due course, he was recognized as a native of Inishmaan, in exactly the manner described in the play, and perhaps one of the most poignantly vivid passages in Synge's book on 'The Aran Islands' relates the incident of his burial. The other element in the story which Synge introduces into the play is equally true. Many tales of 'second sight' are to be heard among Celtic races. In fact, they are so common as to arouse little or no wonder in the minds of the people. It is just such a tale, which there seems no valid reason for doubting, that Synge heard, and that gave the title 'Riders to the Sea' to his play."

We are indebted to Mr. Gilbert for the following notes:—

"My Symphonic Prologue 'Riders to the Sea' is a different composition from the little prelude which I wrote for the 20th Century Club performance in 1905, although it is based on the same melodic material and has somewhat the same form. The present composition was composed in 1913. It was first performed under my baton at the MacDowell Festival (Peterborough, N.H.) of 1914. Its second performance was in New York on November 11, 1917, by the Philharmonic Society of New York, Mr. Stransky conductor. The performance by the Boston Symphony Orchestra will be only the third. The little Prelude which was played at the 20th Century Club performance December 13, 1904, was only 94 measures long, whereas my present composition is 164 measures long. They are two different compositions, but the first one might be considered as a study for the second one. However, they should not be confounded and especially it should not be said that they are identical. The present composition is for full modern orchestra, whereas the 1904 sketch was arranged for an orchestra of seven men only.

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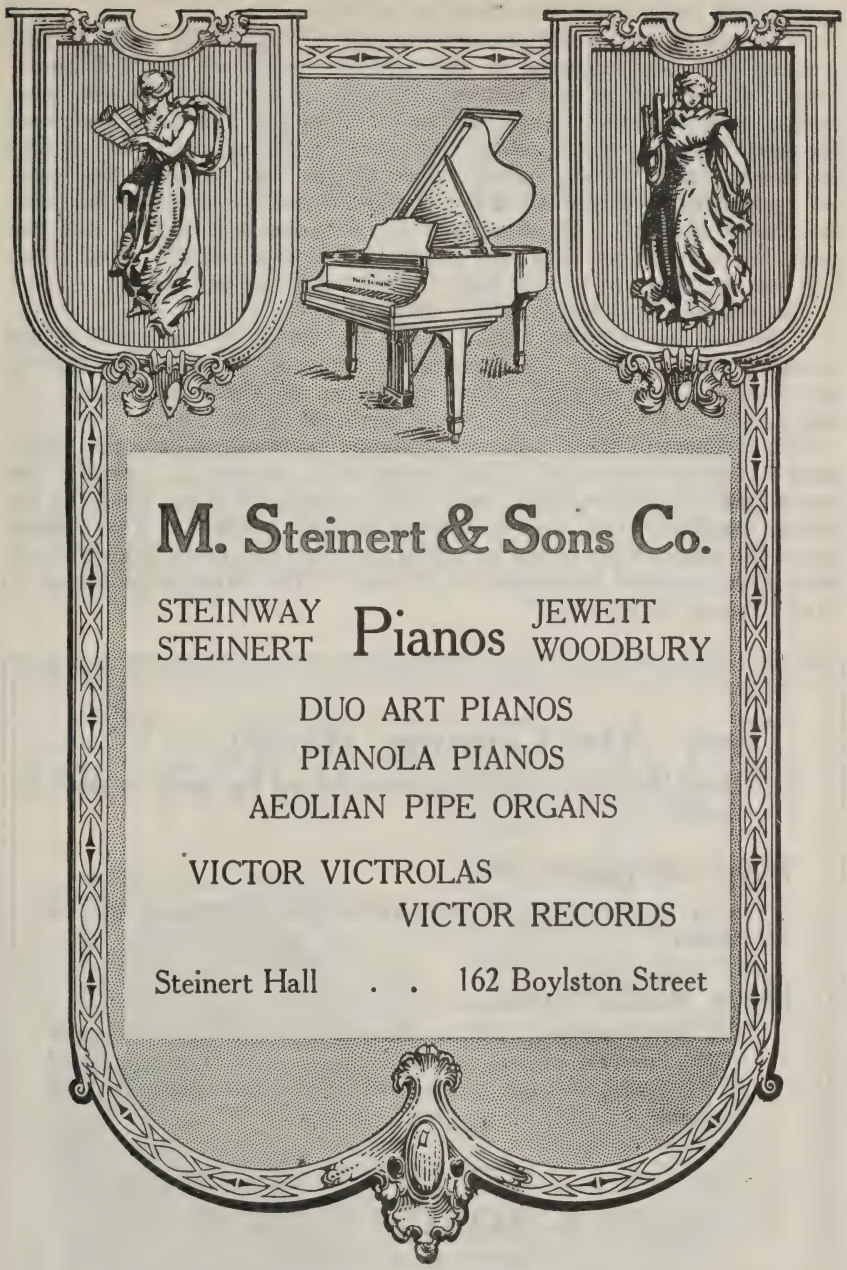
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It therefore differs from the sketch in the three dimensions of 'length,' 'breadth' and 'thickness.'"

We quote also from the note prepared for the programme of the MacDowell Festival at Peterborough in 1914:—

"This is a poignant and powerful tragedy in one act by J. M. Synge, perhaps the most talented of the younger school of Irish dramatic poets. It tells of an old fisherman's wife in the Aran islands, who, having been previously bereft of her husband and five sons, now loses the sixth and last son through the same fateful agency: the mighty and terrible Sea. The ultimate effect of this tragic blow is not grief, but resignation. The inward eye of the old mother is turned far from the things of earth. Hope departs forever, and a feeling of rest and peace takes its place. For now she feels that it is finished: that bitter Life can demand no more of her: that her debt to fate is paid.

"Here is her final speech which closes the play:—

"'Michael has a clean burial in the far north, by the grace of the Almighty God. Bartly will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living for ever, and we must be satisfied.'

"Mr. Gilbert in his symphonic prologue has presented the two dominant moods of the play. First, there is the elemental mood of the impersonal; the irrevocable sea. This eventually gives place to the human emotion; the lament, or song of grief. There is a last tragic cry at the culmination of the lament after which the music fades through ever more peaceful harmonies to the end. The work is dedicated to Mrs. Edward MacDowell."

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The prologue is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, double bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, Glockenspiel, harp, and strings.

Mr. Gilbert's Comedy Overture on Negro Themes was played in Boston at a concert of the Boston Symphony Orchestra, April 15, 1911.

His ballet "The Dance in Place Congo" was performed by the Metropolitan Opera Company at the Boston Opera House, April 26, 1918, with Rosina Galli, Bonfiglio, and Bartik, the chief dancers.

Mr. Emilio de Gogorza, baritone, was born in Brooklyn, New York, of a Spanish family. He was educated in England and France. In England he sang as a boy and youth in church choirs. On his return to New York in the early nineties he studied singing with Moderati and Agramonte. Later he went to Paris for further study with Emile Bourgeois. After singing in European cities he returned to New York.

He sang in Boston for the first time on November 23, 1897, associated in a concert with Mme. Sembrich, William Lavin, tenor, and an orchestra conducted by Mr. Bevignani. Since then he has sung here frequently—in oratorio, miscellaneous concerts, recitals. His last appearance here was in concert with Miss Rosita Renard, pianist, on November 10, 1918.

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Recitative and Air, "Diane Impitoyable," from "Iphigénie en Aulide," Act I. . . . . Christoph Willibald Gluck

(Born at Weidenwang, near Berching, in upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787.)

"Iphigénie en Aulide," "tragédie-opéra" in three acts, text by Bailli Du Rollet (after Racine), was produced at the Opéra, Paris, April 19, 1774. Iphigénie, Sophie Arnould; Clytemnestre, Dlle. du Plant; Achille, Le Gros; Agamemnon, Larrivée;* Calchas, Gelin; Patrocle, Durand. Ballet: Les Dlles. Guimard, Allard, Heinel, Peslin; les sieurs Vestris, Gardel, etc. There were revivals in 1800, 1806, 1816, 1824.

The opera was revived in Paris at the Opéra-Comique, December 18, 1907. Iphigénie, Lucienne Bréval; Clytemnestre, Mlle. Brohly; Achille, Beyle; Agamemnon, Ghasne; Calchas, Vieuille; Patrocle, Azéma. Régina Badet was the chief dancer. Ruhlmann conducted. There were six performances that year; seven in 1909.

The Greeks wishing to sail against Troy were becalmed at Aulis. Calchas, the seer, declared that the sacrifice of Iphigenia, the daughter of Agamemnon, was the only way of propitiating Diana. Agamemnon was obliged to yield. Iphigenia was brought to Calchas under the pretext of marriage with Achilles. On the point of being sacrificed she was carried in a cloud by Diana to Tauris.

The opera opens with this recitative and aria of Agamemnon:—

* Henri Larrivée, born at Lyons, September 8, 1733, died at Vincennes, August 7, 1802. Young, in Paris, he was a wigmaker's apprentice, and thus attracted the attention of Rebel, director of the Opéra, who, struck by his voice and appearance, engaged him for the chorus and saw to it that he had lessons in singing. After two years he was engaged as second bass. He made his first appearance as the high priest in "Castor et Pollux," March 15, 1755. He soon took the leading bass rôles, though his voice was a baritone rather than bass. It is said that he was the first to give movement and rhetorical significance to recitative at the Opéra. His voice was full, sonorous, pure, but there was a nasal accent, so that one night some one in the pit shouted, "There's a nose that has a fine voice!" Larrivée retired in 1786 with a pension, and, although his voice was then feeble, he gave concerts in the provinces with his wife, a singer, and his two daughters, one a harpist, the other a violinist. At Vincennes he was appointed keeper of the barracks. Grimm and Diderot's "Correspondance Littéraire" contains a bitterly satirical song on the fact that Larrivée had received 25 louis for not singing in "Adèle de Ponthieu" (Part iii, vol. i, pp. 172–4, edition 1813).

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Diane impitoyable, en vain vous l'ordonnez cet affreux sacrifice.
En vain vous promettez de nous être propice,
De nous rendre les vents par votre ordre enchaînés.
Non, la Grèce outragée, des Troyens à ce prix ne sera pas vengé.
Je renonce aux honneurs que m'étaient destinées,
Et dut-il m'en coutez la vie on n'immolera point ma fille Iphigénie!

Moderato, E minor, 2-2.

Brillant auteur de la lumière,
Verrais-tu sans palir le plus grand des forfaits!
Dieu bienfaisant, exauce ma prière
Et remplis les vœux que je fais.
Sur la route de Mycène dirige le fidèle Arcas,
Que trompant ma fille et la Reine.
Elles pensant qu'Achille oubliant tant d'appas,
Songe à former une autre chaîne.
Qu'elles retournent sur leurs pas.
Si ma fille arrive en Aulide,
Si son fatal destin conduit en ces lieux,
Rien ne peut la sauver du transport homicide
De Calchas, des Grecs, et des Dieux.

Pitiless Diana, in vain you ordain this horrible sacrifice; in vain you promise us to be propitious, to let loose for us the winds shackled by your command. No, outraged Greece will not be revenged on the Trojans at this price. I renounce the honors that were destined for me; if it costs me my life, my daughter Iphigenia shall not be sacrificed.

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Gluck's accompaniment is for strings with bassoons.

Airs de Ballet from "Hippolyte et Aricie"

Jean Philippe Rameau

(Born at Dijon, September 25, 1683; died at Paris, September 12, 1764.)

"Hippolyte et Aricie," a lyric tragedy in five acts and a prologue, text by the Abbé Pellegrin * was produced at the Opéra, Paris, on October 1, 1733. Prologue: Diane, Dlle. Pélissier; L'Amour, Jelyotte; Jupiter, Dun. Tragedy: Aricie, Dlle. Pélissier; Phèdre, Dlle. Antier; Oenone, Dlle. Monville; Prêtresse de Diane, Matelotte, Chasseresse, Bergère, Dlle. Petitpas; Hippolyte, Tribou; Thésée, Chassé; Pluton, Dun; Les Parques, Cuignier, Jelyotte, Cuvillier. Ballet, les Dlles. Mariette and Camargo †; les sieurs Dupré, Dumoulin. There were revivals in 1742, 1757, 1758, 1767.

The opera, revised by Vincent d'Indy, was produced at the Opéra, Paris, May 13, 1908. Phèdre, Lucienne Bréval; Aricie, Y. Gall; Diane, Mlle. Hatto; L'Amour, Mlle. Mastio; Oenone, Mme. Caro-

* Simon Joseph de Pellegrin, born at Marseilles in 1661, died at Paris in 1745. He wrote inferior poetry and much for the stage. His libretto for "Hippolyte et Aricie," based on "Phèdre" has been characterized as "denatured Racine." His poetry, some bitter person remarked, resembled his life: it was "crottée."

† Marie Anne Cuppi de Camargo, one of the most celebrated dancers of the eighteenth century, was born at Brussels April 15, 1710. She died at Paris April 28, 1770. Having danced at Brussels and Rouen, she appeared at the Opéra, Paris, on May 5, 1726, in "Les Caractères de la Danse." She was the first to perform "entrechats à quatre" (crossing the feet four times when leaping) and later she accomplished this feat "à cinq and à sept." Famous especially for dancing the tambourin, she introduced the use of the "disgracieux mais chaste caleçon, détroné depuis par le maillot." She left the stage in 1751. Gabriel Letainturier-Fradin's "La Camargo" (Paris, 1908) is a romance with some facts rather than a biography. There are interesting notes about Mme. Carmago in the life of her great rival Marie Sallé (about 1707—July 27, 1756) by Emile Dacier (Paris, 1909). See also the memoirs of Casanova (Rosez ed., vol. ii., pp. 214, 215).

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Vincent d'Indy has arranged two Suites for concert use from the ballet music in this opera. Mr. Rabaud has chosen dances from these Suites.

I. 1er Air des Matelots. Gravement, G minor, 2-2. Two oboes and strings. 2me Air des Matelots. Vivement et marqué, G major, 2–2. From Act III., Scene 8: Strings.

II. Gavotte No. 1. Modéré, D major, 2-2. Gavotte No. 2, D minor, 2-2. Two flutes and strings. From the Prologue, Scene V.

III. Air en Rondeau (pour les Amours). Gracieusement, F-sharp minor, 3-4. Two flutes and strings. From the Prologue, Scene V.

IV. 1. Rigaudon en Tambourin. Vite, G major, 2-2. 2. Rigaudon, G minor, 2-2. Flageolet,* two bassoons, tambourine, and strings. From Act III., Scene 8.

"The flageolet may be replaced by a piccolo, playing the music for it an octave lower."

The Opéra orchestra in 1733 was composed of piccolos, flutes, oboes, musettes, bassoons, horns, trumpets, kettledrums, strings, and clavecin.

* Mr. Cecil Forsyth says of the flageolet in his "Orchestration": "We owe its introduction to the craze for French fashions which set in at the time of Charles II. The instrument was used by Handel in 'Hush, ye pretty warbling quire' ('Acis and Galatea'). It is also in all probability intended in 'O ruddier than the cherry,' though the score merely says 'Flauto' and a piccolo is generally employed. Gluck used the instrument in 'Die Pilgrime von Mekka,' and Mozart in 'Il Seraglio.'"

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ARIA, "PROMESSE DE MON AVENIR," FROM "LE ROI DE LAHORE."

JULES EMILE FRÉDÉRIC MASSENET

(Born at Montaud near St. Etienne (Loire), France, May 12, 1842; died August 14, 1912.)

"Le Roi de Lahore," opera in five acts, seven scenes, libretto by Louis Gallet, based on a Hindu legend told by travellers,* among others by Count de Beauvoir in his "Voyage Autour du Monde," was produced at the Opéra, Paris, April 27, 1877. The cast was as follows: Alim, Salomon; Scindia, Lassalle†; Timour, Boudouresque; Inda, Menu; Un Chef, Auguez; Sita, Josephine de Részké; Kaled, Mme. Fouquet. Deldevez conducted. There were thirty performances that year.

Alim, the king of Lahore, makes love, incognito, to the young priestess Sita. Scindia, the minister of the king, wishes to wed her. Refused, he denounces her as sacrilegious. The king makes himself known, and to expiate his crime wars against the infidels. He is slain by Scindia at the end of the battle, who is then recognized by the soldiers as king.

* Some trace the story to the invasion of India by the Moslems in the eleventh century; others go back to the Hindu "Mahabharata"; but there is an analogous conception in the fifth act of Auber's "Lac des fées," libretto by Scribe and Mélesville (Opéra, Paris, April 1, 1839).

†Jean Lassalle, the first to take the part of Scindia, was born at Lyons, December 14, 1847. In 1867 he entered the Paris Conservatory. Remaining there nearly two years, he took no prize. Disgusted, he studied privately with Novelli and went to Liége, where he appeared on the stage in 1869 as Saint-Bris. He then sang in opera at Lille, Toulouse, The Hague, and in 1871–72 at the Monnaie, Brussels. On June 7, 1872, he made his first appearance at the Opéra, Paris, as Guillaume Tell. He was a glory of the Paris Opéra until 1892, taking the leading baritone parts. He sang in many European cities, and first visited the United States in 1891–92. He made his first appearance in Boston with the Abbey, Schoeffel and Grau company, at Mechanics Building, March 14, 1892, as Saint-Bris. He was seen that season as Valentin, Hans Sachs, Don Giovanni. He was in Boston in March, 1894, when he was seen as Saint-Bris, Valentin, Frederick ("Lohengrin") and Escamillo. He was again in Boston in March, 1897, as Escamillo. In 1896 and 1897 he sang with great success in Germany. After 1901 he devoted himself to teaching, for he had lost his savings through speculation. He was appointed a professor at the Paris Conservatory in 1903. He died on September 7, 1909.

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Alim begs of Indra to leave Paradise, to return to earth that he may see his beloved. Indra grants the prayer, but declares that Alim's fate is hers. "When she dies, you will die with her." Alim is on earth again, but as a beggar. To escape Scindia, Sita stabs herself. Alim dies as she expires. The lovers are seen together in Paradise.

Aux troupes du sultan qui menaçaient Lahore,
La royale cité,
Notre puissance est redoutable encore;
Comme si les chassait une invisible main,
Elles ont du désert regagné le chemin.
Le peuple est rassuré, c'est mon nom qu'il acclame,
Le calme est rentré dans mon âme;
Et je puis être heureux.

Promesse de mon avenir,
O Sitâ, rêve de ma vie,
O beauté qui me fus ravie,
Enfin tu vas m'appartenir.
O Sitâ!
Viens charmer mon cœur amoureux,
Viens sourire aux splendeurs du monde.
O Sitâ, viens, je t'attends, je t'aime!
Ma main te garde un diadème.
Sitâ, tu seras reine!
Viens charmer mon cœur amoureux, etc. etc.

Our might is still terrible to the Sultan's troops, who threaten the royal city of Lahore. They have retaken the way of the desert as if pursued by an unseen hand. The people, reassured, applaud my name. My soul is again at peace, and I can be happy.

O Sita, promise of my future, dream of my life, fair one that was torn from me, at last thou art to be mine. Come and enchant my loving heart; smile on the splendors of the world. Sita, come, I await thee. I love thee. For you a crown from my hands. Sita, you shall be my queen.

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"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Petrograd.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897. The last performance at these concerts was on November 11, 1916.

The suite, dedicated to Vladimir Stassoff, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's

* This date is given in the catalogue of Belaïeff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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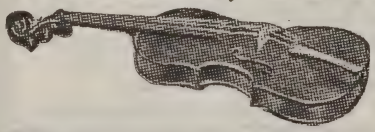
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execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

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I. The Sea and Sindbad's * Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a nobly family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme,

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IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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Miss JEAN TELL
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leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

MISS AMY LOWELL

Will lecture in Paine Hall, Harvard Music Building, Cambridge, Monday, March 3, at 8.15, on "Some Musical Analogies in Modern Poetry," for the benefit of American Friends of Musicians in France.

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Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted

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the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Scheherazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakoff protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Shubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters.

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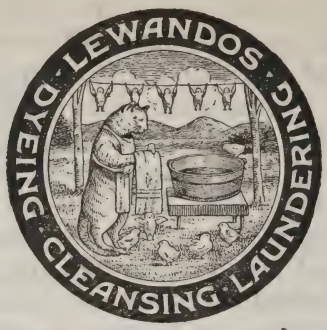

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Saint-Saëns . . . . . Symphonic Poem, No. 1, "Le Rouet d'Omphale," Op. 31

Berlioz . . . . . Descriptive Symphony, "Chasse et Orage," from "Les Troyens"
(First time in Boston)

Schumann . . . . . Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo: Allegro vivace; Trio (1), Trio (2).
III. Adagio expressivo.
IV. Allegro molto vivace.

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(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

To appreciate the significance of this excerpt from "La Rédemption," it is necessary to consider the work itself.

This Symphonic Piece, "Morceau Symphonique," was composed in 1873–74. It was performed probably for the first time at a concert of the Société Nationale, Paris, February 13, 1874. It was performed later at the Cirque d'Hiver, Paris, March 19, 1876. It was afterwards rewritten and played at a concert of the Opéra, Paris, November 17, 1895. It was performed by the Philadelphia Orchestra at Philadelphia at the concerts of December 14 and 15, 1906, and at New York by the New York Symphony Orchestra, December 15, 1906.

The first performance in Boston was at a Symphony concert December 28, 1907, Dr. Muck conductor. There was a second performance under his leadership on April 6, 1917.

The Société des Concerts du Conservatoire, Paris, André Messager conductor, played it at its concert in Symphony Hall on October 30, 1918.

The score in the edition for voice and two pianofortes bears this motto: "The ages pass. The joy of the world which is transformed and made radiant by the words of Christ."

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This piece, however, was not composed for the first version of "The Redemption," and the orchestral piece for which it was substituted was not played at the first performance of the work in 1873.

The history of "La Rédemption" is a singular one.

Franck began work on "The Beatitudes" in 1869. The Prologue and the First Beatitude were completed in 1870, and were orchestrated during the bombardment of Paris. Franck then left this work to compose the music of "The Redemption." The first version was written in 1871–72. The text of the poem, which is described as philosophical rather than religious, was written by Édouard Blau (1836–1906), one of the librettists of Massenet's "Le Cid" and "Werther," of de la Nux's "Zaïre," of "La Jacquerie" by Lalo-Coquard, of Joncières' "Chevalier Jean," of Diaz's "La Coupe du Roi du Thulé"; the librettist of Lalo's "Roi d'Ys," Godard's "Dante," Dubois' "Paradise Lost," and of a few operettas. It has been stated that the poem of "The Redemption" was first offered to Massenet, who could see nothing in it for him; that Franck accepted it because "he believed in that which was in it." Franck had little discernment in literary matters, although Vincent d'Indy tells us that, busy as Franck was in teaching, he found some time to read, especially during vacations, which he spent at Quincy; that he read ancient and modern works of a serious nature; and he gives this instance: "One day, while read-

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ing in his garden with the attention which characterized him in all that he did, one of his sons, seeing him smile frequently, asked: 'What are you reading that is so funny?' and 'Père' Franck answered, 'A book by Kant, "The Critique of Pure Reason"; it is very amusing.'" And d'Indy adds: "Is it not permitted us to think that these words, coming from the mouth of the French believer and musician, constitute the subtlest criticism that could be made of the heavy and indigestible Critique of the German philosopher?" That Franck had little literary discrimination is shown, however, by his choice of the text of "The Beatitudes," "The Redemption," the operas "Hulda" and "Ghiselle," and minor works, even songs.

The following account of "The Redemption" is taken chiefly from d'Indy's life of Franck (published at Paris in 1906). I have paraphrased certain pages, and at times I have used d'Indy's words.

As soon as Franck had received Blau's poem he applied himself with such zeal that he finished his task in about six months. There are two versions of "The Redemption," and they are very dissimilar. "If the second contains the fine chorus and the admirable symphonic intermezzo, now in the repertory of all the concert orchestras, which are not in the first version, nevertheless it must be said that the first was evidently the better one in the general arrangement of the composition, which was established on a wholly new plan, one that could have been conceived and realized only by Franck."

D'Indy gives the argument of the poem in order to explain this plan.

Part First. Men are busy and restless in the midst of the selfish shadows of paganism. They think they find happiness in pleasure

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and in hate, but only works of death are the result. Suddenly a flight of angels illuminates space: one of them announces that redemption through the Saviour has come on earth; regenerated men sing together a Christmas song.

Part Second. Symphonic Piece ("Here I copy," says d'Indy, "the argument of this poem for orchestra alone, an argument which was imagined and written out by Franck himself"). "The ages pass. Joy of the world which is transformed and made radiant by the words of Christ. In vain does the era of persecutions begin; faith triumphs over all obstacles. But the modern hour has sounded! Faith is lost; man, again a prey to the bitter desire of pleasure and sterile bustle, has found again the passions of a former age."

Part Third. The angels, veiling their faces with their wings at the sight of the crimes on earth, weep over man, who has returned to pagan bestiality. But the Archangel comes, and now in a graver tone announces a new redemption: pardon for sin can be obtained by prayer; and men, consoled and repentant, unite their hearts in a song of brotherly love.

Franck was struck by the alternation between shadow and light in this poem. He determined that only a carefully established gradation of those musical tints which are named tonalities could, by opposition and contrast, render the nuances of color so clearly exposed by the poem. He conceived then of a tonal construction moulded absolutely to the meaning of the text and proceeding in the first and third parts from darkness to light, while the Symphonic Piece, the faithful interpreter of his argument, began with the utmost warmth and ended in the cold and drab tonality assigned to the opening chorus of the work.

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A FEW SLIGHTLY HIGHER

This was the first time that Franck applied deliberately, in his search after poetic expression, this fruitful and traditional principle of tonal architecture, which, hitherto used only timidly, became later the corner-stone of his instruction.

Part I. There is a short introduction, in which there are hints at the prophetic song of the angels. The suave melody is exposed, A major, in canon, pianissimo. The tonality of A minor brusquely follows, and in this sombre key the vilest passions of the pagan world rumble and howl. "Here I should for the first time make a remark that is still more applicable to 'The Beatitudes': the poor master cudgelled his brains in the endeavor to express evil, moral ugliness, for the simple beauty of his own character forbade his conceiving it." Therefore this first chorus presents to us a review of the pagan pleasures in a manner that is rather bombastic and conventional. The movement does not leave the tonality of A minor, and ends in a stretto that is noisy rather than truly powerful, after the manner of operas of that epoch. Then there is light: the radiant theme of prophecy soars majestically above human miseries. This time the key is E major, the dominant of the prelude. The theme is given to the chorus, while the violins repeat the melody as an echo. "This use of the canon, already remarked in the organ pieces"—d'Indy refers here to "Six Pièces pour grand orgue," composed by Franck in 1860–62—"becomes more and more frequent in the works of Franck. It is, one might say, like a hall-mark, but that which differentiates it from the canon of the schoolmaster, that which brings it close to Bach's canons in spirit is that the melody which admits of imitation is never found tortured or deformed by the necessity of the case: it is presented simply and naturally in its modulations, and the imitation follows in such a logical fashion that it seems to come as a growth and increase." The doubting men make short replies, which lead us towards the sombre tonalities of doubt. The prophecy of the Archangel bursts forth. It precedes a new exposition of the theme in A major, and proceeds more and more towards the light, until a dazzling modulation to F-sharp major, where for the first time the melody long sought by the master is found victoriously, the musical personification of the idea of redemption. This tonality is established. Faith and love illuminate the earth. Men sing Noël at the cradle of the Child-God.

Part II. The Symphonic Piece first written has disappeared save for the rare first edition of the work. "It had not the value of the

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one that is now known by this title." D'Indy, however, gives an analysis of it (pp. 127, 128). This piece ended by a short repetition of the pagan theme and in the darkness of A minor. "The poetic and musical plan of this piece was wholly admirable. It was to be regretted, however, that there were passages which seemed long drawn out in performance, and that the intrinsic worth of the two fundamental ideas was not wholly equal to the height of the subject to be expressed. Franck felt this; he made another piece from top to bottom, and thus he did well."

Part III. With the exception of the chorus that opens this part in the second edition and is not in the original plan, this part was as it is to-day. The company of angels, leaving the rebellious earth, sings sadly, and, as before, the violins repeat the song in a dolorous echo; but this chorus, though it is constructed in the same manner as the first and though the melodic parentage of the two is not to be mistaken, gives a very different impression. The angels do not weep as human beings, while in the first part they rejoiced as such. Franck has chosen, to express angelic grief, a melody at once mournful and serene, the sublime song of compassion felt by immaterial beings. This chorus is written in the key of F-sharp minor, and by the change of mode alone it is in contrast with the Christmas rejoicing in the first part. Little by little light begins to dawn and stream through the shades of human error. Hope appears with the Archangel with an air more classic than the enthusiastic hymn of the first part. This air, modulating from B minor to B major, leads gradually to the fervent prayer of repentant men, and above this soars between heaven and earth the theme of prophecy, chanted joyously by the radiant angelic host.

Franck did not conceal his pride in this enchainment of tonalities: "I have put into this score only tonalities with sharps, so as to render the luminous effect of the Redemption." Let us quote d'Indy:—

"Going from A minor, a neutral, colorless tonality, the first part grew lighter by degrees: it seemed as though we mounted toward *more light* by means of the steps E, the dominant, A major, F-sharp major. The Symphonic Piece in the middle, following the poetic part it should play, made us descend from A major, a clear tonality, to the primitive obscurity of A minor; but the last part, which began mournfully in F-sharp minor, the relative key of the preceding clear tonality, assumed new and luminous tints, to end triumphantly in the tone of B major,

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a definite tonality, in absolute opposition to the shadows of A minor. The Noël in F-sharp major of the first part was only the dominant announcer.

"This solid architecture, constituting a perfect monument in marvellous equilibrium, was unfortunately changed in the second edition, the only one that is known to-day. I shall now relate the history of this modification, and I shall do this not without hesitation, for I am in a way the cause of this unfortunate change of plan, and this, I believe, is the only wrong toward my revered master for which I need reproach myself. This avowal will soothe my conscience for the remorse which has pursued me since I have known what musical composition is.

"The first performance of 'The Redemption' took place on Maundy Thursday, April 10, 1873, at a sacred concert at the Odéon. Colonne was the conductor. The rehearsals did not pass without hitches. It was seen at once that the parts had been badly copied, for it was necessary to stop at each measure to correct the gross mistakes,—a thing that always greatly disquiets an orchestra and disposes it usually against the work itself. This rehearsal was over, and the parts were given to poor Franck, who was upset by this blundering. It was necessary in two days (for the second rehearsal was at hand) to look over and correct all the orchestral parts and even to copy again a certain number of them which were illegible. I knew the score well, for, in accordance with the wish of my master, I had accompanied as pianist all the choral studies. I therefore proposed, in union with my comrades, Henri Duparc and Camille Benoit, to take charge of this task, and Franck accepted the offer frankly, for he did not have the time to assume the responsibility of doing it himself. We did not know at first how to go about it, and we were frightened at the manual labor to be done in so short a time. However, we went to work bravely in Duparc's music room. He took charge of the pasting, Benoit collated, and I looked after the copies. Kept awake by Duparc's cognac and Benoit's puns, we completed the work in a day and two

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nights, and the parts were on the desks at the appointed hour. Unfortunately, the two other rehearsals were very much shortened for various reasons, on which I shall not put stress, so that there was no time to work on the Symphonic Piece. It was decided to suppress it wholly. And this was done, to the great grief of Franck, who thus saw the destruction of the harmonious construction over which he had dreamed and labored for a long time and amorously.

"The final chorus of the first part almost suffered the same fate. The musicians of the orchestra, disheartened by the fingering in the key of F-sharp major, and following a habit dear to players of those days in the presence of débutants (Franck, alas, was at the age of fifty a débutant in the eyes of the public),—the musicians of the orchestra, I say, pronounced this finale unplayable. Franck refused energetically to allow this new mutilation, and the performance showed deplorably the bad will of the orchestra.

"'The Redemption' formed only the second part of the sacred concert. The first part was thus composed:—

Psalm, "Coeli enarrant"	*C. Saint-Saëns*
Air from "Stabat Mater"	*Mme. de Grandval*
Two Airs, with choruses, from "Fiesque"	*É. Lalo*
Duo from "Stabat Mater"	*Rossini*

"The oratorio of Franck was performed in a mediocre manner; the chorus sang hardly true, and Mme. de Caters,"—she was born Lablache,—"who had agreed to interpret the airs of the Archangel, 'This bizarre and ineffective music,' only on the condition of indemnifying herself

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by cantilenas of Rossini that were sure of success, hurried through the performance of her music with indifference." And so the audience did not at all understand the work, and it showed, unmistakably, that it was bored, for when the concert ended there were only about fifty remaining.

D'Indy does not mention the fact that at this first performance the verses between the musical numbers were declaimed by Mounet-Sully.

Franck's pupils were much more disturbed by the failure of the first performance than their master. They at once began to look into the difficulties that the orchestra had declared to be unsurmountable. They entreated Franck to change the tonality, F-sharp major, which they believed to be the chief cause of the trouble. D'Indy was the one appointed to suggest the change. "I must say that I was badly received the first time, and, when I repeated my offence, 'Père' Franck, losing his customary amiability, forbade me—almost severely—to speak of it again." Several of Franck's favorite pupils, Duparc at the head, went to the rescue, and Franck finally consented to transpose the air of the Archangel and the whole finale of the first part to E major. "And thus the whole plan of the work was profoundly changed, for, if this tonality of E major affords a greater facility of execution, it does not give the impression of the dazzling clearness which is brought by the tonality of F-sharp major, the dominant, and not the subdominant, of the closing tonality."

*
* *

The orchestral intermezzo, now known as the Morceau Symphonique, was most carefully revised by Franck. He at first made many corrections, then he decided to rewrite it wholly, and he retained only the entrance, at the end, of the fundamental theme of the work which brings the peroration.

This entire rewriting of a piece that had cost the composer infinite labor and had already been engraved is a curious instance, says d'Indy, of artistic conscientiousness, "but to this we owe the superb melody at the beginning, which it is impossible to hear without emotion, for it is 'music itself,' as Chabrier said.

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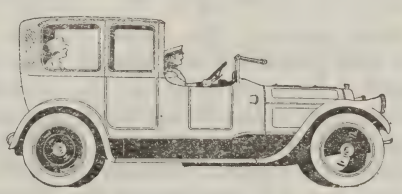

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***

This Symphonic Piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, and strings.

Maestoso poco lento, D major, 4-4. The chief constituent elements are the motive to which d'Indy has already alluded, which is announced by the clarinet, repeated by flute and oboe, and then developed by the strings; an energetic phrase, given to the trombones, "which seems," as M. Étienne Destranges says, "the affirmation of a *Credo*"; a recollection of the Noël in the first part of "The Redemption"—"Devant la loi nouvelle"; the return and the development by different instruments of the first motif; the reappearance of the Archangel's air, at first pianissimo for the clarinet and then arriving through a crescendo to a impressive fortissimo; and at last the affirmative trombone phrase and a final use of the Noël chorus.

***

At precisely what concert the final version of this Morceau Symphonique was first played is not wholly clear beyond doubt and peradventure, though I have given above the probable date.

M. Georges Servières says the whole work was revised in 1885, and in its new form was heard at a concert of the Opéra, November 17, 1885, and at a Lamoureux concert, October 18, 1896.

But M. d'Indy says, in his "Catalogue of the Works of César Franck," that the second edition of "The Redemption," "Nouveau morceau

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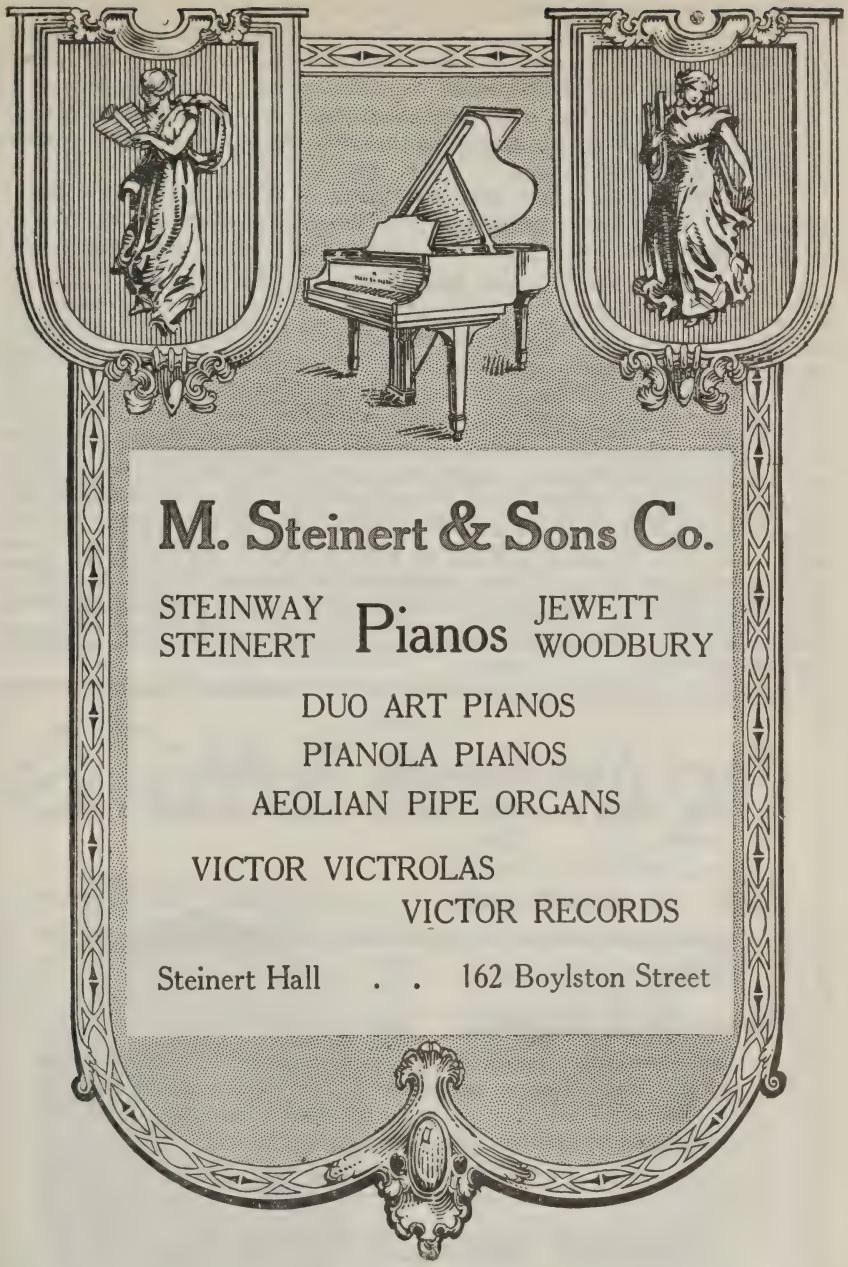
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symphonique et chœur d'hommes ajoutés," was composed in 1874. As Franck's pupil and as one deeply interested at the time, he should speak as one with authority.

The second performance of "The Redemption" was at the Théâtre Ventadour, March 16 and 18, 1875, in concerts given for the benefit of the free parochial schools of the seventeenth arrondissement of Paris. The solo of the Archangel was sung by Mme. Fursch-Madier (*sic*), the admirable singer known in this country in opera and in concert as Mme. Fursch-Madi.*

If this Symphonic Piece was composed, as d'Indy says, in 1874, it might well have been performed at this concert at the Ventadour. "The Redemption" was better appreciated this time, and yet some of

* Émilie Victorine Fourche was born at Saint Esprit, January 10, 1847. She died in wretched and pathetic circumstances, September 19, 1894, at Carrenville, N.J., from cancer of the stomach. She was awarded the second prize in opera at the Paris Conservatory in 1867 and also the second prize for singing that same year. She sang at the Paris Opéra, 1868–70, 1874–77, but she was famous in the leading opera houses of Europe. In 1882 she was divorced from her husband, Raoul Madier de Montjau, who was for a time orchestral leader at the Opéra. She was afterwards known as Mme. Fursch-Madier, then Mme. Fursch-Madi. She sang in Boston at Symphony concerts in the spring of 1886, in the season of 1886–87, 1887–88, 1891–92. Her last appearance at these concerts was on December 19, 1891, when at a concert in memory of Mozart led by Mr. Nikisch, she sang "Or saichi l' onore," from "Don Giovanni," and "Dove sono," from "Le Nozze di Figaro." On March 14, 1893, she sang at a Seidl concert at the Boston Theatre. She first came to the United States as a member of the New Orleans French Opera Company, 1873–74. She returned to Brussels, where, at the request of Verdi, she had created the part of Aïda in French at the Monnaie, and remained there until 1879, when she went to London and sang at Covent Garden for three years. She came over with Colonel Mapleson to the Academy of Music, New York, in 1882, and in 1884 was engaged for the opening of the Metropolitan Opera House. As late as the season of 1893–94 she sang at the Metropolitan in "Don Giovanni" and in "Lohengrin." Mme. Fursch-Madi, while she was a teacher at the National Conservatory of Music in New York, was engaged for the National Opera Company, and, as the company collapsed, she was plaintiff in several suits. She was for a time directress of the American School of Opera. Her second husband was Henri Verte, who died at Paris in 1890. Her third husband, a painter named Wortz, survived her. Mme. Fursch-Madi, as a singer was a *falcon*, or dramatic soprano. She was musical, intelligent, and a mistress of the grand style. As a singer and as a woman, she was much to be respected. Her first appearance in Boston was as Sélika in "L'Africaine," February 26, 1883, at the Boston Theatre.

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the critics placed it below "Ruth," a biblical eclogue in three parts, for solo voices, chorus, and orchestra, composed by Franck in 1843–46 and performed for the first time at a charity concert at the Cirque d'Été, Paris, October 15, 1871, and published that year. Ernest Reyer, the composer, wrote in the *Journal des Débats*, March 27, 1875: "M. César Franck—and no one appreciates the talent of this great musician more than I do—does not appear to have remembered, in writing 'The Redemption,' the adorable grace, charm, and color spread with full hands in the score of 'Ruth.'"

But M. Servières says that this Symphonic Piece was first played at a concert of the Société Nationale, Paris, February 13, 1874, then at the Cirque d'Hiver, March 19, 1876, and applauded.

* * *

M. d'Indy, speaking of the interest that Liszt had taken for years in Franck's works, from the time of the latter's pianoforte trios, adds: "I remember the joy and friendly fervor with which he received the score of 'The Redemption' which Franck had asked me to give to him at Weimar, when I first visited Germany, in 1873. How different it was from the behavior of Brahms, to whom I was also asked to hand a copy of the score! He put the score on a table, with an air of supreme boredom, and did not even look at the dedication, full of reverence, which the good Franck had written on the first page."

There is no mention of César Franck or Vincent d'Indy in Max Kalbeck's voluminous Life of Brahms. On May 18, 1880, César Franck wrote this letter to Liszt: "Dear Master: I send two of my scores to you through our friend Saint-Saëns. I esteem them, but this esteem

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will be heightened if you like them. Always your grateful admirer, César Franck": "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, Vol. III., p. 367 (Leipsic, 1904). In the correspondence of Liszt there are several allusions to Franck's pianoforte trios. Liszt wrote him from Weimar on October 25, 1853, a long and interesting letter about the neglect of first-class compositions in Germany. (Franz Liszts Briefe, Vol. VIII., pp. 107–8 [Leipsic, 1905].) The latest allusion of Liszt to Franck in the correspondence as published is in a letter to Joseph d'Ortigne written in Paris, April 9, 1866. "I shall take great pleasure in seeing you again to-morrow evening at Mme. Mathieu's, and on Friday at 2 o'clock, at the organ séance at St. Clotilde of Franck, who interests me" (Vol. VIII., p. 178).

Symphonic Poem No. 1, "Omphale's Spinning-Wheel," Op. 31.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; still living there.)

"Le Rouet d'Omphale," Saint-Saëns's first symphonic poem, was composed in 1871. It was originally a rondo for piano and then orchestrated. The first performance in public was of the piano piece played by the composer on January 9, 1872, at a concert of his works in Paris. The first orchestral performance was at a "Concert Populaire," on April 14 of the same year. The first performance in Boston was by Theodore Thomas's Orchestra on November 20, 1875.

This note is printed on the fly-leaf of the orchestral score:—

The subject of this symphonic-poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the view-point of rhythm and the general aspect of the piece. ¶ Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale mocking the vain efforts of the hero.

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The music is free in form; it is an example of tone-painting and does not easily admit of rigid analysis, although it is not impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flutes and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning-wheel at work, and the chief theme, conspicuous by its elegance, is exposed. This play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the violoncellos and double-basses. It is repeated several times in melodic progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint, and the oboe, the coquettishly ironical voice of Omphale, answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning-wheel dies out in the topmost notes of flutes and the harmonics of violins.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbal (struck with a bass-drum stick), triangle, bass drum (with kettledrum sticks), harp, strings. The score is dedicated to Mlle. Augusta Holmès.

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Such is the more sober version of the story. Let us consider the variations.

Jeremy Collier tells the tale in these few words: "Omphale, Queen of Lydia and wife of Hercules, by whose Charms, they tell us, he was so much overcome, as that quitting his Club, he learn'd to Spin with her. 'Tis said that he gain'd her favour first by killing of a serpent, which destroy'd the country near the River Sangaris."

Plutarch: "But after that by fortune he [Hercules] had slayne Iphitus, with his owne handes, and that he was passed over the seas into the countrye of Lydia, where he served Queene Omphale a long time, condemning him selfe unto that voluntarie payne, for the murder he had committed. All the Realme of Lydia during his abode there, remained in great peace and securitie."

Diodorus of Sicily tells of the slaying of Iphitus and the decree of the oracle: "Hercules still sick, and forced to obey the oracle, went by sea to Asia accompanied by some friends, and there he resigned himself to be sold by one of them, and he became the slave of Omphale. The seller faithfully handed over to the children of Iphitus the money he had received.* Hercules recovered his health while he was in slavery to Omphale, he chastised the robbers that ravaged the land, and particularly the Cercopes, celebrated thieves, guilty of many crimes. Some he killed; the rest he gave to Omphale. He also slew with his grubbing-ax Syleus who used to lay hold of passers-by and force them

* Here we have the market price instead of the wages paid to the children of Iphitus and not to his father Eurytus, as was reported by some.

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to work in his vineyard. He took much plunder from the Itones who laid waste a great part of Omphale's country; and after he had made himself master of the town whence they would sally forth, he razed it to the ground after he had enslaved all the dwellers therein. Filled with admiration of his warlike virtues and his force, Omphale soon learned of what parents he was born; she freed and married him. By her he had a son named Lamon."

Poets and satirists and gossipers of antiquity were not so much interested in the brave deeds done in Omphale's country as in showing the hero subjugated by a woman. Thus Propertius (III. 11) sings of Omphale, "this young Lydian woman," who saw "the fame of her charms, bathed so often in Lydian streams, reach such a height that the strong hand which planted the pillars of the world did not disdain to spin his task at the knees of the fair one."

Ovid makes Deianeira, in her epistle to her husband, Hercules, complain that she had become the step-mother of the Lydian Lamon. "The Meander, which loses its way in the same lands, and often turns back upon itself its wearied water, has seen necklaces hung about the neck of Hercules, about that neck for which the sky were a light burden. Nor has he been ashamed to band his sturdy arms with golden bracelets and to cover his nervous fingers with precious stones. . . . Your strong fingers, O Hercules, now weave a coarse woof, and you apportion tasks, in the name of a fair one who makes it your duty! Ah, how often your untried fingers twist the thread, how often the spindle is broken by your clumsy hands! Then, wretched one, they say that you, all in a tremble, fall at the feet of your mistress."

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Lucian, in the dialogue between Æsculapius and Hercules, who, recently-made deities, quarrel in the presence of Jupiter about precedence, puts into the mouth of the famous leech this bitter taunt: "Besides, if I could allege nothing else in my behalf, I never was a servant, and never carded wool in Lydia, and never wore a woman's purple gown, and never got a slap on the face by Omphale's golden slipper."

Some add that the hero for the sake of Omphale descended to hell. Martial alludes to this story in his epigram "On a Statue of Hercules," in which he says, "If you had this bearing and these features, you would not in Lydia have turned the spindle of a haughty mistress, nor seen the Styx and the dog of Tartarus."

Nor did Omphale escape calumny, for in the description given by Clearchus of the effeminacy of the Lydians, who made paradises that they might always live in the shade, "for they thought there was nothing so delicious as never to be struck by rays of the sun," Omphale is represented not only as despotic, but as a woman of incredible viciousness and cruelty, a forerunner of Marguerite of Burgundy (Athenæus' "Banquet," xii. 3). For a strange pun on Hercules and Omphale, see Athenæus, vi. c. 12.

Whether Hercules gave himself up, a willing victim to her, or was sold to her as a slave; or was a subject for a study of masochismus, and gladly put on woman's attire while she wore the lion's skin and took up the club,—the episode in his life has fascinated painters, as Turchi, del Sola, Giodarno, Spranger, Romanelli, Vouet, Burthe, Lagrenée, Lemoyne, and some more modern; sculptors of antiquity, and Cranck, Vauthier-Galle, Eudes, John Bell; and musicians.

There are these operas: "Omphale," by Destouches (Paris, 1701); "Omphale," by Telleman (Hamburg, 1724); "Omphale," by Cardonne (Paris, 1769); "Omphale," by Conte Laville de Lacépède (about 1771). The "Omphale" of Destouches was twice parodied,—"Hercules filant" (1722) and "Fanfalé." "La Nouvelle Omphale," by Floquet, cited by Riemann, has no more to do with the old legend than has the charming story "Omphale," by Théophile Gautier. Indeed, not so much, for

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in the latter the Lydian queen is introduced in tapestry. "La Veuve Omphale," by Barbier (about 1875), was not performed.

And mention may be made of "Hercules and Omphale," pantomime, by W. Reeve (London, 1794); "Ercole in Lidia," * by Rovetta (Venice, 1645) and by Mayr (Vienna, 1803); "Alcide et Omphale," by Aimon (about 1820, but not performed); "Hercule aux Pieds d'Omphale," by Roques (Paris, 1869). "Ercole Amante," by Cavalli, was performed at the Tuileries, Paris, February 7, 1662, but Omphale is not in the story. For an interesting account of this opera see "L'Opéra Italien en France avant Lulli," by Henry Prunières (Paris, 1913).

* * *

In more recent years Omphale has queened it both in opera and in opéra-bouffe.

She is the heroine of "Astarté," an opera in four acts, text by Louis de Gramont, music by Xavier Leroux (1863–1919), produced at the Opéra, Paris, February 15, 1901, when she was impersonated by Meyriane Héglon.† Hercules with a band of followers invades Lydia to convert Omphale, a worshipper of the goddess Astarte, whose altar is at Lesbos. He and his men fall madly in love with the queen and her attendants.

* Mr. John Evelyn heard this opera in Venice in June, 1645: "Having with my Lord Bruce taken our places before we went to the Opera, where comedies and other plays are represented in recitative music, by the most excellent musicians, vocal and instrumental, with variety of scenes painted and conceived with no less art of perspective, and machines for flying in the air, and other wonderful notions; taken together, it is one of the most magnificent and expensive diversions the wit of man can invent. The history was, Hercules in Lydia; the scenes changed thirteen times. The famous voices, Anna Rencia, a Roman and reputed the best treble of women; but there was an eunuch who, in my opinion, surpassed her; also a Genoese that sung an incomparable bass. This held us by the eyes and ears till two in the morning."

† Hercules, Alvarez; Phur, Deemas; Hylas, Laffitte; Choribas, Cabillot; Euphénor, Nivette; Omphale, Mme. Héglon; Dé anire, Miss Grandjean; Iole, Miss Hatto; Cléanthis, Miss Nimidoff; Myrtha, Miss Van Parys; Séano, Miss B. Mendès.

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He abjures his own faith, grovels at her feet, and—of all things in the world—would fain marry her. Omphale is flattered by Hercules' devotion; but the High Priest of Astarte tells her that the day she becomes the wife of the hero, that day he must die. A stranger is announced: 'tis young Iole, who brings the shirt given by Nessus to Deianeira, the wife of Hercules: "If your spouse should ever be faithless," said the dying centaur, "give him this shirt stained by my blood." Omphale finds here a means of saving the hero from the prophesied death. Hercules dons the shirt, and, as in the old legend, is destroyed, and the flames seize the palace. Omphale starts immediately for Lesbos, repentant of her passing treachery toward the goddess.

In 1901 "Les Travaux d'Hercule," an opéra-bouffe in three acts, text by G. de Caillavet and Robert de Flers, music by Claude Terrasse, was produced at the Bouffes-Parisiens, March 16.* Some years before Mr. Edmond Pottier, an archæologist, startled the Institute by a paper in which he asserted that several of the labors of Hercules were performed by Theseus. But, centuries before him, Meglacides censured the poets who attributed to Hercules a strenuous life, and asserted that the hero was chiefly a glutton, who ate so greedily that his ears wagged,† a wine-bibber, an effeminate voluptuary.

The librettists of this opéra-bouffe ascribe the glory of the labors to Augeas.

* Hercule, Tarride; Orphée, Riche; Palémon, Henry; Augias, Colas; Lysius, Raiter; Omphale, Miss Diéterle; Erichtona, Miss Demoulin; Chrysis, Miss Desprez; Opora, Miss Suzanne de Behr.

† So Crassot, the philosopher, could move his ears up and down without touching them. Saint Augustine knew a man who not only moved his ears at pleasure, but also his hair, without making the least motion either with his hands or head. Casaubon has a curious passage: "I have also been told by persons worthy of credit that the ears of a certain man of learning were plainly seen to move, when, travelling by the borders of Savoy, he found that he was in danger of being burnt alive by the magistrate, on its beng reported that he was flying into Italy from Toulouse because he had perpetrated a heinous crime." Vesalius, the anatomist, saw in Padua two men whose ears thus moved, and he explained the cause. Furthermore, Procopius likened the Emperor Justinian to an ass, "not only on account of his dulness and stupidity, but likewise because of his self-moving ears."

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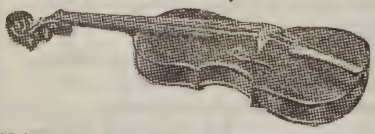
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"Chasse Royale et Orage; Symphonie Descriptive" ("Royal Hunt and Tempest"), Act II. of "Les Troyens."

Hector Berlioz

(Born at la Côte-Saint-André (Isère) on December 11, 1803; died at Paris on March 9, 1869.)

"Les Troyens," a lyric poem in two parts: I., "La Prise de Troie," II., "Les Troyens à Carthage," text and music by Berlioz, who dedicated the work to "Divo Virgilio," was composed in 1856–58. "Les Troyens à Carthage," five acts with a prologue, was performed for the first time at the Théâtre Lyrique, Paris, November 4, 1863. Didon, Mme. Anne Arsène Charton-Demeur; Anna, Marie Dubois; Ascagne, Mlle. Estagel; Enée, Monjauze; Narbal, Petit; Panthée, Peront; Iopas, De Quercy; Hylas, Cabel; 2 Soldats Troyens, Guyot and Teste. There were twenty-one performances.

"The Royal Hunt and Tempest" was designed for an orchestral intermezzo with action on the stage and with a mixed chorus. The orchestral portion is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, ophecleide (bass tuba), a set of three kettledrums, bass drum, two sets of kettledrums off stage (*ad lib.*), strings. The orchestral score was not published until 1884 or 1885.

We condense and paraphrase the description given by Adolphe Boschot in the third and last volume, "Le Crépuscule d'un Romantique," of his authoritative life of Berlioz (Paris, 1913).

Æneas has returned. Now comes the fatal episode that Juno and Venus have prepared: a hunt, a tempest. Here Berlioz again gives striking evidence of his long and assiduous love for Virgil. This Interlude is shot through with the Virgilian spirit; it is almost a musical transferrence of a passage in the "Æneid." The true "programme" of this orchestral composition is found in Virgil's own lines:—

Speluncam Dido dux et Trojanus eamdem
Devenient . . .
Hic Hymenaeus erit.*

*Æneid, IV., 124–127.

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An African virgin forest in the morning. By means of a "descriptive symphony," by a ballet-pantomime (a ballet *hypocritique*, as his master the Chevalier Lesueur would have said) this romantic composer, who aspires to a classic style, satisfies his taste for the picturesque, also his desire to have Virgil his guide. In the "Æneid," the gods command the elements to bring about the fall of Dido; under the decree of the Olympians, natural forces seem to become human and collaborators in a drama. This gave Berlioz excellent opportunity for his genius to animate and individualize his descriptive symphony and dissolve romantically human beings in the all-powerful influences of nature that is pantheistic.

At first there is a slow awakening of the forest. The sonorities, like the first morning flushes, are hesitating. Soon they are decided. Day breaks, and one sees white Naiads sporting between the reeds. Trills of flutes roll like watery pearls on the moving lines of their shoulders. A long violin figure twines as reflected sunbeams on bubbling springs. Suddenly there is a hunting fanfare. The frightened Naiads stop and listen. The fanfare is heard nearer and nearer. The Naiads vanish in the reeds; hunters quickly cross the stage; they are dispersed. Scarcely have they disappeared when innumerable little notes fall as hurried drops. Scale passages whirl as leaves in a squall. Now there is the undefined rustling of the forest whipped by wind and rain. The murmuring multiplies. Innumerable drops fall from leaves on leaves. A new fanfare. A hunter runs, distracted, caught by the storm that is everywhere. "Strange and delicious enchantment of this fanfare—how can one express definitely what it suggests to the imagination? In the midst of the tempest, this human noise seems so feeble, so distressed. This lament, this anguish—this groaning that becomes gentle so far is it away—vanishes, futile in the impassive drama of natural forces. And the rain continues to be heard on the shuddering keyboard of the foliage." A flash of lightning.

Prima et Tellus et pronuba Juno
Dant signum: fulsere ignes, et conscius aether
Connubiis.*

*Æneid, IV., 166–168.

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Soon Æneas and Dido find refuge in the fatal cave.

Conjugium vocat; hoc praetexit nomine culpam.*

Fauns appear, and bounding on their shaggy feet pursue dishevelled Oreads: *summoque ulularunt vertice Nymphae.*† A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches. They dance madly; the light of the torches falls on trunks and foliage; mingled with the pour of rain it runs over the rocks like a fiery torrent; and while the forest resounds with the horrible howling of the Nymphs, voices are heard throwing out an omen of death. They cry, these inevitable voices: "Italy! Italy!" At last the tempest dies. The Naiads reappear in the reeds. Far away, melancholy through remoteness, a last hunting fanfare fades into the infinite silence of calmed nature.

Boschot believes that this Interlude is far more picturesque and poetic in the concert hall than on the stage. "What becomes of the Nymphs, so gracefully fluid in the fancy, when they are only *figurantes* in fleshings?" On the other hand, Étienne Destranges ("Les Troyens de Berlioz," Paris, 1897) says: "To be satisfied with playing this symphonic picture as an entr'acte is the height of absurdity. The essentially descriptive music of these pages demands imperatively a scenic performance."

But Berlioz himself had his doubts. He wrote this "Avis pour l'intermède" on his manuscript:—

"In case the theatre is not big enough to allow the animated and grand stage business of this Interlude; if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols while crying 'Italy'; if the firemen are afraid of fire, the machinists afraid

* Æneid, IV., 172.
† Æneid, IV., 168.

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of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore, for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

As a matter of fact, this scene was bungled at the first performance, and was cut out at those following. This was only one of many cuts. Let Berlioz tell the tragedy of the Interlude. "The Interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire; the Nymphs did not run wildly across the forest, shouting 'Italy!' the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody."

***

When he was only fourteen years old Berlioz was overcome by the story of Dido and Æneas as told by Virgil in the fourth book of the "Æneid," read to him by his father. He himself could then read Horace and Virgil. His admiration for the latter poet grew to be a passion, but it was not till 1856 that he firmly resolved to write "Les Troyens." Perhaps he needed, discouraged as he was, the urging of the Princess Carolyne Sayn-Wittgenstein. She at last said to him: "Listen. If you recoil, if you do not dare everything for Dido and Cassandra, I shall never see you again." Letters of Berlioz to the Princess (edited by La Mara and published at Leipsic in 1903) contain interesting details concerning his work. In 1865 he sent her a copy of a dedicatory letter which is found in a few copies of the edition of "Les Troyens" for voice and pianoforte. In this dedication he said: "I have written 'Les Troyens.' Without you and without Virgil this work would not be in existence. You have said in sending me to the combat, as the Spartan women said to their sons when they gave them a shield, 'Return *with* it or *upon* it!' I have returned—bleeding, enfeebled—*with* the shield. My work also, during the war, has received cruel

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wounds. I have had the strength to dress them. It is now cured; here it is all whole. It bears and it should bear this votive inscription: '*Divo Virgilio*'; but could it not also bear your name?"

"Les Troyens" was revived at Paris on June 9, 1892, at the Opéra-Comique. Didon, Mme. Delna, who then, at the age of seventeen, made her first appearance; Anna, Mme. de Béridez; Enée, Lafarge; Iopas, David; Hylas, Clément; Narbal, Lorrain; Mercure, Bernaret; Panthée, Boudouresque; 2 Soldats Troyens, Belhomme and Fournets.

The first performance of the two parts as one opera was at Carlsruhe under Felix Mottl, December 6, 7, 1890, when Dido was impersonated by Miss Mailhac and Cassandra by Mme. Reuss.

The first performance of "La Prise de Troie" in Paris was at the Opéra, November 15, 1899. Charèbe, Renaud; Enée, Lucas; Ombre d'Hector, Chambon; Priam, Delpouget; Panthée, Douallier; Hélenus, Cabillot; Chef Grec, Paty; Un Soldat, Peloga; Cassandre, Mme. Delna; Andromaque, Mlle. Flahaut; Ascagne, Mlle. Agussol; Hécube, Mlle. Beauvais; Polyxène, Mlle. Mathieu.

The second act of "The Fall of Troy" was performed in concert form at the Music Festival directed by Theodore Thomas in the Armory of the 7th Regiment in New York, May 6, 1882. The chief singers were Mmes. Materna, E. Aline Osgood, Winant, and Messrs. Campanini, Toedt, Galassi, Remmertz and M. W. Whitney.

"The Trojans in Carthage," arranged as a dramatic cantata by H. E. Krehbiel, was performed in English and in concert form in Chickering Hall, New York, February 26, 1887. Mr. Van der Stucken was the conductor. The Arion Society, the Choral Society, choir boys of St. Francis Xavier College formed the chorus, and the chief singers were Mme. Marie Gramm, Dido; Marie Groebl, Anna; Fanny Hirsch, Ascanius; Max Alvary, Æneas; William Dennison, Iopas; G. Prehn, Pantheus; Remmertz, Narbal. The narrator was Charles Roberts, who read the connecting narrative prepared by Joseph S. Tunison, to keep the thread of the story before the mind of a concert audience. This was the first performance of the work in America.

* * *

The first scene from the second act of "The Trojans in Carthage" was performed at a concert of music by Berlioz, conducted by Albert Debuchy, first bassoon of the Boston Symphony Orchestra (1901–05), in Symphony Hall, Boston, March 20, 1908. Dido, Nora F. Burns;

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The Marche Troyenne was played at a concert of the Boston Orchestra Club, Mr. Longy conductor, April 23, 1901.

SYMPHONY IN C MAJOR, NO. 2, OP. 61 . . . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843. A singularly reserved man, hardly fitted for the duties of a teacher, without pupils, he was in a highly nervous condition, so that his physician said he should not hear too much music; a change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit for hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under

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Mendelssohn's direction, on November 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

*
* *

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one

* The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

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of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, towards the close, trumpets and horns loudly sound the motto.

William Foster Apthorp contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Men-

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delssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score and had time to read it through and replace it where he had found it before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, violoncellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

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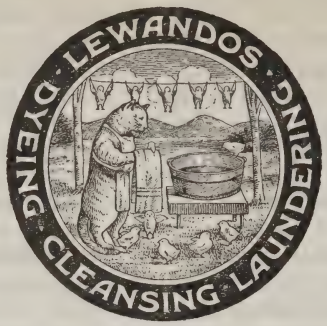

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Schroeder, A.
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Belinski, M.
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Stockbridge, C.

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Gerhardt, G.
Agnesy, K.
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Lenom, C.
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Sand, A.
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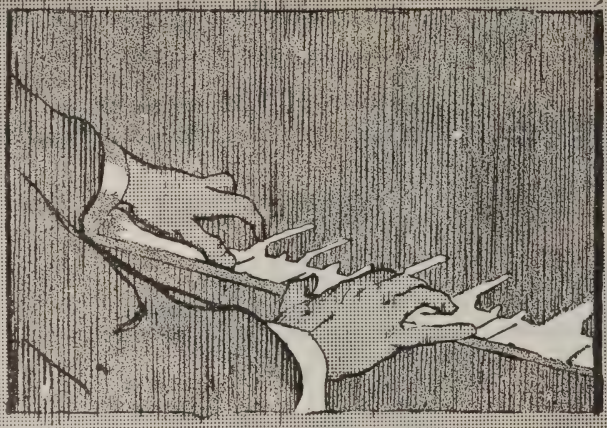

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The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parentheses are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dediée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the violoncello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin * was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterwards revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes

* Collin (1771–1811) was jurist and poet. In 1803, he was ennobled; in 1809 he became Court Councillor. Other tragedies by him were "Regulas," "Polyxena." Beethoven in 1807 was expecting a libretto from him. Collin tried "Macbeth," Tasso's "Jerusalem Delivered," and a "Bradamante" to which J. F. Reichardt set music (Vienna, 1808).

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that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed, the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allegemeine Musik Zeitung* wrote "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him;

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and some may wonder at Thayer's dissatisfaction. Wagner had no thought of Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set imme-

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diately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (Englished by W. Ashton Ellis.)

*
* *

An agreement was drawn up and signed between Beethoven and Muzio Clementi in April, 1807. Beethoven then gave to Clementi the rights in Great Britain for these works: Three quartets, the Fourth Symphony, "an overture to 'Coriolanus,' tragedy by Mr. Collin"; the fourth pianoforte concerto; the violin concerto, also the arrangement of it for pianoforte "with the additional notes." Clementi agreed to pay for these rights £200 as soon as there was news in Vienna of the arrival of the compositions in London. Beethoven promised not to sell them elsewhere, and not to publish them until four months after they left for England. There were other stipulations. Pleyel had refused to make an agreement. In a letter written by Clementi to Collard, his business partner in London, he describes meeting Beethoven by chance in a street of Vienna and how he "made a compleat conquest of that *haughty*

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beauty." According to other letters of Clementi, it appears that Beethoven had not been paid two years and a half after the signing of the agreement.

*
* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4, as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

*
* *

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillips, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

Hugo Wolf insisted in one of his contributions to the Vienna

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press (December 13, 1885) that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing."

CORIOLANUS MUSIC.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, October 6, 1811, at the Royal National Theatre, Berlin. This music was not published.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's revival of the tragedy at the Lyceum, London, in April, 1901.

Operas: by Perti (Venice, 1683), Pollarolo (Venice, 1698), Cavalli (Parma, 1669), Cattani (Pisa, about 1700), "Il Coriolano" (Siena, 1706, music perhaps by Giuseppe Fabbrini), Caldara (Vienna, 1717), Ariosti (London, 1723), Treu (Breslau, about 1726), Jomelli (Rome, 1744), Pulli (1745), Graun (Berlin, 1749, libretto by Algarotti and L. Villati from a sketch in French by Frederick the Second*), Lavigna (Parma, 1806), Niccolini (Milan, 1809), Radicati (about 1810).

* Schneider says in his history of the Berlin Royal Opera House that Frederick composed for this opera an aria. It was so well liked that it became a street song. Nevertheless, the opera did not please the Berlin public, so that Frederick put the blame on the singer Salimbeni, who became incensed and asked to withdraw from the opera house. Felice Salimbeni (Milan, 1712; Laubach, 1751), a pupil of Porpora, was a celebrated male soprano, famous for his agreeable voice, pure intonation, skill in ornamentation, the swell, and short trills, and for his pathos in an Adagio. He first sang in Hasse's "Cajo Fabricio" at Rome in 1731. He was at the Berlin Royal Opera House five years. In Graun's opera he took the part of Coriolanus.

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Mr. Joseph Malkin was born at Odessa, Russia, on September 25, 1881. He first took lessons of Ladislas Alois on the violoncello. In 1895 he entered the Paris Conservatory, and in 1898 he was unanimously awarded, as a pupil of Hippolyte Rabaud, the first prize. Only one first prize was awarded that year. In 1899 Mr. Malkin made his début in Berlin. On December 15, 1899, he gave a concert in Berlin with Mme. Ingeborg Magnus, violinist, and on November 11, 1900, a concert with Max Ulanowsky, baritone. In 1902 Mr. Malkin was appointed first violoncellist of the Philharmonic Orchestra of Berlin. He remained in this position six years. During this time he was the violoncellist of the Witek Trio. Since 1908 he has devoted himself exclusively to concert work. He has made tours in Germany, Austria, England, Denmark, and Russia. His first appearance in the United States was on November 28, 1909, at a Popular Concert in the Manhattan Opera House, New York, when he played Haydn's concerto.

In the fall of 1914 he became a member of the Boston Symphony Orchestra. As soloist he has played in Boston at concerts of this orchestra as follows:—

1914, December 12, Haydn's Concerto in D major.
1915, December 24, Saint-Saëns's Concerto in A minor.
1917, March 30, Dvořák's Concerto in B minor.
1918, March 9, Lalo's Concerto.

On January 9, 1916, he played at a Sunday concert in Symphony Hall, with Miss Emmy Destinn, soprano, and an orchestra. He took part in a concert of the Russian Music Society in aid of the Russian Relief Fund, March 29, 1916. On November 29, 1917, he played at a concert in Symphony Hall associated with Mme. Melba and Arthur Hackett, tenor. He took part in the concerts of the Witek-Malkin Trio, February 28 and December 6, 1916.

Recitals: November 22, 1915; November 15, 1916.

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Variations on a Rococo * Theme for Violoncello with Orchestral Accompaniment, Op. 33 . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

These "Variations sur un Thème rococo" are dedicated to Wilhelm Fitzenhagen. † In Mr. Paul Juon's translation into German of Modest Tschaikowsky's life of his brother Peter, it is stated that the Variations were composed in December, 1876. Mrs. Newmarch's condensation and translation into English of this monumental work says, after the quotation of a short and dismal letter of Tschaikow-

* The Italian adjective "rococo" means "old-fashioned." The noun means "antiquated style."

Mr. E. Markham Lee in his life of Tschaikowsky says with reference to this title: "The term Rococo, together with its companions Zopf and Baroque, refers to *manner,* and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress derived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tschaikowsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm."

"Rococo. The style of decoration into which that of the Louis Quinze period culminated, distinguished for a superfluity of confused and discordant detail." J. W. Mollett's "Dictionary of Words used in Art and Archæology."

Hence, according to the Standard Dictionary, "anything that is *quaint,* fantastic or tasteless in art or literature."

†Wilhelm Karl Friedrich Fitzenhagen was born at Seesen, Brunswick, September 15, 1848. He died at Petrograd February 14, 1890. A distinguished violoncellist, he wrote much for his instrument. He was violoncello professor at the Moscow Conservatory and violoncello leader of the Imperial Russian Musical Society of the same city. Tschaikowsky's second quartet was first played at Nicolas Rubinstein's in Moscow early in 1874 by Laub, Hrímaly, Gerber, and Fitzenhagen.

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sky to S. Tanéïeff, dated February 10, 1877: "In spite of the bitterness left by the comparative failure of 'Vakoula,' and the many other blows which his artistic ambitions had to suffer, Tschaikowsky, after his return to Moscow, did not lose his self-confidence, nor let his energy flag for a moment. On the contrary, although grieved at the fate of his 'favorite offspring,' 'Vakoula,' "—the opera "Vakoula the Smith" was produced at Petrograd, December 6, 1876, and on December 14 the composer heard that his orchestral "Romeo and Juliet" had been hissed in Vienna,—"and at his unlucky début as a composer in Vienna * and Paris, although suffering from a form of dyspepsia, he was not only interested in the propaganda of his works abroad, but composed his Variations on a Rococo Theme for violoncello, and corresponded with Stassov about an operatic libretto. The choice of the subject—'Othello'—emanated from Tschaikowsky himself. When Stassov tried to persuade him that this subject was not suitable to his temperament, he refused to listen to arguments, and would only consider this particular play." His enthusiasm cooled in a few months.

According to Mr. Juon's translation, the Variations were composed in 1876, and during the season of 1876–77 Tschaikowsky also wrote his Slav March, Op. 31; the symphonic fantasia, "Francesca da Rimini," Op. 32; and the Valse Scherzo for violin and orchestra, Op. 34. He also sketched his fourth symphony and two-thirds of his opera, "Eugene Oniegin."

Modest Tschaikowsky is usually careful to give the dates of first performances of works by his brother. He does not give informa-

* "Hans Richter, who conducted the performance of 'Romeo,' at Vienna, declared that the comparative failure of the work did not amount to a fiasco. Certainly at the concert itself a few hisses were heard, and Hanslick wrote an abusive criticism of it in the *Neue Freie Presse* but at the same time much interest, even enthusiasm, was shown for the new Russian work." Mrs. Newmarch, "Life of Tschaikowsky," p. 191.

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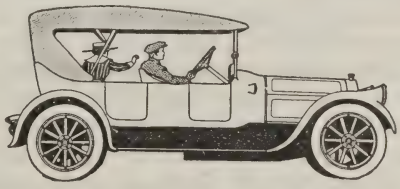

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tion concerning the first performance of the Variations, but he refers to a letter received by Peter from Fitzenhagen in June, 1879, in which the violoncellist told him of the great success of this work as played by him at a music festival at Wiesbaden. Liszt was present, and is reported to have said, "This is indeed music." At this same festival Bülow played Tschaikowsky's first pianoforte concerto.

The Variations are scored for solo violoncello, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

A few introductory measures, Moderato quasi andante, leads to the theme played by the violoncello, moderato semplice, A major, 2-4. There are seven variations, interspersed with numerous cadenzas for the solo instruments and separated by orchestral interludes. The first two variations are in the tempo of the theme. The third, Andante sostenuto, C major, 3-4, has a distinguished melody which is richly accompanied. The fourth is an Andante grazioso, 2-4; the fifth an Allegro moderato, 2-4; the sixth an Andante, D minor. The seventh, with coda, is of a brilliant nature.

The first performance of this work at a concert of the Boston Symphony Orchestra in Boston was by Alwin Schroeder on October 31, 1908.

The programme of Frank Van der Stucken's concert in Chickering Hall, New York, November 28, 1888, announced a theme and variations "from concerto for violoncello" by Tschaikowsky, "accompaniment for orchestra transcribed from the pianoforte arrangement by Mr. Herbert and Mr. J. Ch. Rietzel." Mr. Herbert was the violoncellist. Tschaikowsky never wrote a concerto for violoncello. He revised, however, the Theme and Variations after publication, and the second edition is the one known to-day. Is it possible that the title-page of the first edition made any reference to a "concerto"? No biographer of Tschaikowsky speaks of the composer's intention of writing a concerto for the violoncello.

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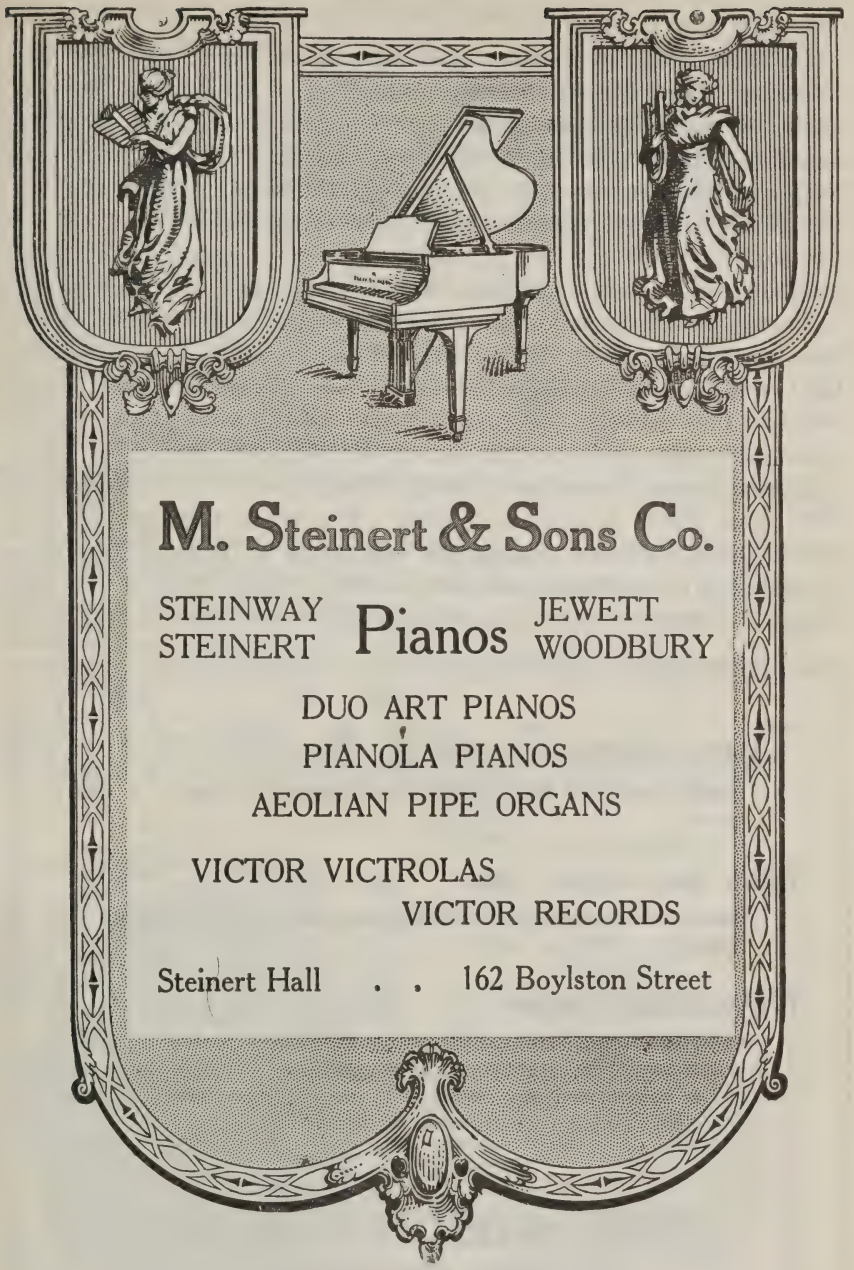
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Nocturnes Nos. 1, 2, 3: Nuages; Fêtes; Sirènes . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Mr. Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a "Chickering Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Mr. Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third

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Nocturne. The three were performed again in Boston on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

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Very sincerely, CHAS. W. TAYLOR,
Colonel U.S. Army—Cavalry.

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val and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, one oboe, one English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes. The revised edition will be heard here for the first time.

The score is dedicated to Georges Hartmann, music publisher and librettist. M. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations

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in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

***

Suetonius reports that Tiberius Nero Cæsar "studied for the knowledge of fabulous historie, even unto meere fooleries, and matters ridiculous." Among the hard questions that the Emperor put to the grammarians was this: What it was that the Sirens were wont to sing? Sir Thomas Browne—quoting this question, with "What name Achilles assumed when he hid himself among women?"—admitted that the questions are puzzling but not beyond all conjecture.

Unfortunately we know little that is definite about the Sirens. The ancients differed with regard to their number and the names, nor were they agreed as to the precise isle or rock where they lured men to destruction. Some said there were only two, Aglaophone and Thelxiopeia. Later writers named others: Thelxinoe, Parthenope, Molpee, Ligeia, Leucosie. Their father was the river Acheloüs, but there was a dispute about their mother. Was she Calliope, Melpomene, Terpsichore, Erato, one of the Muses? or was she Sterope or Gaea?

Nor are we certain about their face and body. The authors and artists of old were not unanimous in description. The Siren is repre-

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sented as a nude or clothed virgin, with or without wings; sometimes as a bird with a human head; sometimes as a woman with a bird's wings, claws, and tail. Still later the Siren was a woman-fish. Orpheus, who outsang the Sirens when the Argonauts were sailing home with the golden fleece, and Ulysses, bound to the mast while his comrades, their ears stopped with wax, rowed lustily by, gave no satisfactory account of their personal appearance or the precise nature of their song. The verses that Homer put into their mouths are prosaic, but in them they promised to sing entrancing strains.

And what is to be said of the passage in Isaiah: "Et respondebunt ibi ululae in aedibus ejus, et Sirenes in delubris voluptatis," translated in the King James Version: "And the wilde beastes of the islands shal cry in their desolate houses, and dragons in their pleasant palaces"? Why did the Chaldaic version prefer "Dracones" to "Sirenes" and Saint Jerome suggest "daemones" or "dracones"?

The ancients were not in agreement concerning the music of the Sirens. Some said it was vocal; some, that it was instrumental; others, that it was vocal and instrumental. Did they sing together or alternately? Was it "an amorous plaint softly modulated by human voices"? Was it the song of a bird? The answer is the more difficult when one remembers the dispute about their physical structure. It is more probable that it was a human song, for prophetic birds and

animals of the Orient and the North when they communicated with human beings spoke or sang in human speech. From "Natalis Comitis Mythologiae" (1605) we learn that the Sirens sang of the things that would please each one: to the ambitious, heroic deeds; to the voluptuary, songs of love.

It is believed by indefatigable investigators that while one Siren sang, others played a flute, pipe, and lyre. It is rare, however, to find ancient Grecian representations of Sirens having the body of a bird and a woman's head playing an instrument, although she has nearly always the arms and hands of a woman to hold a pearl necklace or a looking-glass. As the Romans preferred horns and trumpets to gentler instruments, their poets sometimes arm the Sirens with them.

It is a pity that Sir Thomas Browne did not answer the question that he thought not wholly beyond conjecture. Claude Nicaise in his "Sirènes, ou Discours sur leur forme et figure" (Paris, 1691) was not a musician. The Rev. Joseph Spence in his finely illustrated "Polymetis" (London, 1747) does not picture a Siren, but he takes Spenser to task for these lines in "The Faery Queene":—*

> They were fair ladies till they fondly striv'd
> With the Heliconian maids for mastery:
> Of whom they overcomen, were depriv'd
> Of their proud beauty; and th' one moiety
> Transform'd to fish, for their bold surquedry.

* Book 2, Cant. 12, St. 31.

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The reverend gentleman adds: "The figures of Sirens are not uncommon in antiques; and are never represented there with a fishtail, that I know of; but with the upper part human, and the lower, like birds." But see the plates in "Les Sirenes" by Georges Kastner (Paris, 1858).

In Reinhold Moritzovitch Glière's symphonic poem "The Sirens," Op. 33, produced at Petrograd in April, 1912, is this description of the music: "The Sea. The Isle of the Sirens. Approach of the Vessel. The Song of the Sirens. The Shipwreck." He needs an orchestra of piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, tam-tam, bells, celesta, two harps, and strings. The song of the Sirens is given to violas and clarinet.

Symphony in A major, No. 4, "Italian," Op. 90.

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and

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second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and that he worked rather fitfully on the symphony in 1830 at Rome, but did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

He wrote from Naples on April 27, 1831: "The bad weather which we have been having for some days was good for working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

But the symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.'"

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November 5, 1832, the following resolution was unanimously passed:—

> That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.
>
> That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited this country, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The symphony was completed in Berlin. Mendelssohn wrote

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to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

The second performance was by the Philharmonic Society in London, June 2, 1834, when Ignaz Moscheles conducted. The third was by the same Society in London, May 15, 1837, with Cyprian Potter conductor.

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different,—perhaps wholly new,—and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

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continent was at a Gewandhaus concert, Leipsic, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor. The programme was as follows:—

PART I.

1. Grand Symphony No. 4 (posthumous works of Mendelssohn).
2. Rondo from "Lucia di Lammermoor" . . . . . *Donizetti*
   Signora Biscaccianti.

PART II.

1. Overture, "Zauberflöte" . . . . . *Mozart*
2. Introduction et Variations sur un Thème Original.
   Full orchestral accompaniment.
   Composed and performed by Mr. F. Suck.
3. Song, "The Skylark" . . . . . *J. L. Hatton*
   Signora Biscaccianti.
4. Adagio from Quintette, Op. 20 . . . . . *Beethoven*
   Mendelssohn Quintette Club.
5. Terzetto. Finale from second act, "Lucrezia Borgia" . . . *Donizetti*
   Arranged by G. Schnapp.
   Germania Serenade Band.
6. Rondo from "La Sonnambula." (By request). . . . . *Bellini*
   Signora Biscaccianti.
7. Grand Overture, Op. 14 . . . . . *Niels W. Gade*

The last performance at a concert of the Boston Symphony Orchestra in Boston was on March 25, 1916.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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Sir George Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. It is true that the tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject begins with the violins in the second measure, and is developed at length. The second subject, E major, is given to the clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Sir George Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme re-

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turns. The two introductory measures are used with this material in the remainder of the movement.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of

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the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

The saltarello was a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries, at Rome and in the neighborhood of that city. Walther thus described it in his "Musikalisches Lexikon" (1732): "Saltarella or Saltarello (Ital.) is a kind of movement which all along goes into leaping, and is almost always in triple time. The

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first beat of each measure is marked. And one says 'in Saltarello' when three quarter notes are against a half note; or three eighth notes against a quarter, as in 6-8, especially if the first note of each beat is accented sharply. And such also were the Forlanes of Venice, the Siciliennes, the English jigs, and other gay dances, whose tunes hop and leap." This definition was taken by Walther from Brossard's "Dictionnaire de Musique" (Paris, 1703). Walther adds: "The name is also given to a short dance known to us Germans as the 'Nach-Tantz' because it is generally or must be *de jure* shorter than the 'Vor-Tantz.'" Modern descriptions of the dance vary. An English writer in "Dancing" (Badminton Library, London, 1895) says it is in 2-4 time, and is a duet dance of a skipping nature. "The woman always holds her apron, and performs graceful evolutions in the style of the Tarantella. The couple move in a semi-circle, and the dance becomes faster and faster as it progresses, accompanied by many beautiful motions of the arms. This is a very ancient dance, and has quite a unique character: we find that it is especially performed by gardeners and vintners." Desrat, the most trustworthy writer on dances ("Dictionnaire de la Danse," Paris, 1895), says of it: "The movements of both dance and music are of exceptionally original character. There is a real struggle in agility between the dancers. The man plays the guitar and his partner strikes a tambourine while they are dancing. The saltarello is a favorite with the vintners, who excel in it. There is no limit to the number of the couples, and the steps are close together and

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hurried, now on one foot, now on the other." The dance was never in fashion among noble dames; for the speech of Julian de Medicis, in Castiglione's "Il Cortegiano" (printed at Venice in 1528), mirrors the opinion of the period. We quote from the brave version of Sir Thomas Hoby: "Since I may fashion this woman after my mind, I will not only have her not to practise these manly exercises so sturdy and boisterous, but also even those that are meet for a woman, I will have her to do them with heedfulness and with the soft mildness that we have said is comely for her. And therefore in dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often divisions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in mine opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a tabor or drum, or blow in a flute or trumpet, or any like instrument: and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth. Therefore when she cometh to dance, or to show any kind of music, she ought to be brought to it with suffering herself somewhat to be prayed, and with a certain bashfulness, that may declare the noble shamefastness that is contrary to headiness."

Some other examples of the saltarello in music are those by Berlioz in "Benvenuto Cellini" and the overture, "Roman Carnival," Gounod's Saltarello for orchestra (Concert Populaire, Paris, December 2, 1877), piano pieces by Alkan, Heller, Raff.

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

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   b. Arias: { Andantino / Grazioso } from "La Finta Giardiniera" . . . . . W. A. Mozart

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   c. Ballade de Colombe, from "Ascanio" . . . . . C. Saint-Saëns
   d. Le Printemps . . . . . R. Hahn

3. Aria di Bravura: "A vous dirai-je, Maman"
   Theme by Mozart; Variations by A. Adam 1803–1856

4. SHAKESPEARE SONGS:
   a. She never told her love . . . . . J. Haydn 1732–1809
   (From Twelfth Night, Act 2, Sc. 4)
   b. Over hill, over dale . . . . . T. S. Cook 1782–1848
   (From Midsummer Night's Dream, Act 2, Sc. 1)
   c. Orpheus with his lute . . . . . C. Busch 1848–
   (From Henry the Eighth, Act 3, Sc. 1)
   d. Hark, hark, the lark . . . . . Schubert–Liszt 1797–1828 1811–1886
   (From Cymbeline, Act 2, Sc. 3)

5. *a.* Sing me to rest . . . . . R. Franz 1815–1892
   b. The Little Fish's Song . . . . . A. Arensky 1861–1906
   c. Invocation to the Sun God (Zuni Indian Traditional Song) Arr. by C. Troyer
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ERRATA.—Programme Book of February 28, March 1, 1919, page 866, line 9. For "d'Ortigne" read "d'Ortigue."

Same Programme Book, page 880, bottom line. For "Symphony Hall" read "Jordan Hall."

ADDENDUM.—Programme Book of January 3, 4, 1919, page 518. The *Pall Mall Gazette*, giving a description of Chekri-Ganem's lyrical drama "Antar" at Monte Carlo in 1910, said: "This gives an opportunity for introducing the famous Arab danseuse, Mme. Mata-Hari, who gives a wonderful fire dance."

Marguerite Zelle Mata-Hari, dancer and adventuress, was shot at Paris on October 15, 1917, having been found guilty of espionage. Born about 1877, she was the daughter of a Dutch planter named Zelle, on the island of Java. Her mother, a native Javanese, was named Mata Hari. At the age of eleven she was placed by her mother, who had run away, in a temple in Burma, where she danced. When she was fourteen she was taken away by a British army officer, who married her. She turned up in Paris penniless and obtained an engagement as a dancer. Later she appeared in Berlin, Vienna, London, dancing and leading an adventurous life. At last in Paris she met a German diplomat, who furnished her a sumptuously appointed house at Neuilly. At the breaking out of the war she was suspected. At her trial it was proved that in England she had obtained drawings of tanks, which she had delivered to a German secret agent in Spain. She was applauded as a dancer for "her marvellous grace, her large and luminous black eyes, black hair, her olive complexion, and her almost hypnotic attractiveness."

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SATURDAY EVENING, MARCH 15, at 8.00 o'clock

Rimsky-Korsakoff . . . . "Sadko," Musical Picture, Op. 5

Saint-Saëns . . . . Symphony in A minor, No. 2, Op. 55

I. Allegro marcato; Allegro appassionato.
II. Adagio.
III. Scherzo: Presto; Un poco meno mosso.
IV. Prestissimo.

Bach . . Concerto No. 2 in F major, for Trumpet, Flute, Oboe, and Violin

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I. Allegro moderato.
II. Andante.
III. Allegro.

(Harpsichord accompaniment by Charles W. Adams)

Schmitt . . . "Musiques de plein air," Suite for Orchestra, Op. 44

(First time in Boston)

I. La Procession dans la montagne.
II. Danse désuète.
III. Accalmie.

Chabrier . . . . . "España," Rhapsody for Orchestra

There will be an intermission of ten minutes after the symphony

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Presto ..... Scarlatti
Andante Sostenuto
Scherzo ..... Schubert
(From Sonata, B-flat major)

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* First Suite ..... Helen Hopekirk
* "Sometimes I feel like a Motherless Child" ..... Coleridge-Taylor
(American Negro Melody)
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L'isle joyeuse
Feuilles mortes
La sérénade interrompue
Les sons et les parfums tournent dans l'air du soir
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, MARCH 14

AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 15

AT 8.00 O'CLOCK

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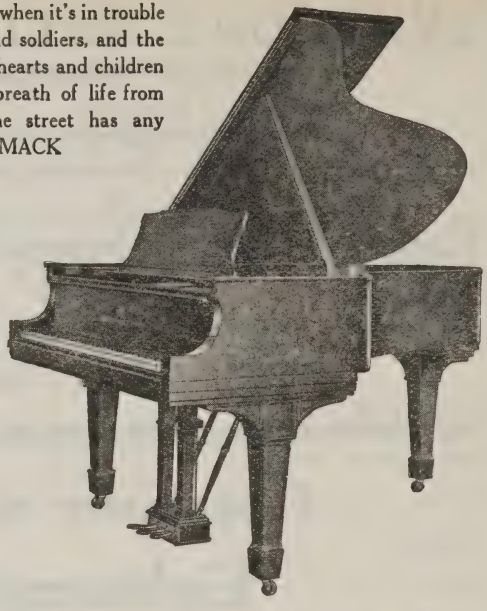

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Villani, A.
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Laurent, G.
Brooke, A.
DeMailly, C.

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Lenom, C.
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Clarinets.

Sand, A.
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Mueller, E.
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Hubner, E.

Trumpets.

Heim, G.
Mann, J.
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Trombones.

Adam, E.
Sordillo, F.
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Kenfield, L.

Tuba.

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"Sadko," a Tone Picture, Op. 5

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, Russia, March 18, 1844; died at Petrograd, June 21, 1908.)

This orchestral fantasia has been called the first Russian symphonic poem. It was composed in 1867; the first performance in Germany was at a meeting of the German Congress of Musicians at Altenburg in 1876; it was afterwards revised in 1891 and published in the new version in 1892. Other early works of Rimsky-Korsakoff were carefully revised by the composer: the Symphony, E-flat minor, Op. 1, was not only rewritten in part, it was transposed into E minor; "Antar," Op. 9, a symphony, was revised in 1897; the Symphony in C major, Op. 32, was rewritten; and the opera, "Pskoffitjanka," or "The Maiden of Pskoff" (Petrograd, 1873), Rimsky-Korsakoff's first opera, was revised in 1894 and produced in Petrograd in April, 1895.

"Sadko," dedicated to Mily Balakireff, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, harp, and strings.

The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, March 25, 1905.

The score contains a programme note, which may be Englished freely as follows: "The ship bearing Sadko, a famous gusli player, is becalmed on the high sea. He is thrown overboard by the fellow-travellers as a propitiatory offering to the Sea King, who receives him in his domain, while the ship sails on. There is a great company beneath the waves,

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for the Sea King is celebrating the wedding of his daughter to the Ocean. He compels Sadko to play on his gusli, and they all dance to the music. Spectres appear; the dance grows wilder and wilder; stormier and stormier are the billows. Sadko breaks the strings of his instrument; an end is put to the dancing, the sea grows calm, and it is soon dark and still in the ocean depths."

"Sadko" begins with a musical representation of the calm sea of the legend, moderato assai, D-flat major, 6-4, *pp*, violas, then violins and a long drum-roll *pp*. Energetic chords and figures are afterwards interjected. Sadko, thrown overboard, sinks. Short phrases in D major, first for clarinet, then for violoncello (D major, 3-4), serve as thematic material for alluring and curiously orchestrated strains. The second section portrays the Sea King's festival. Long drawn out melodies are heard; arpeggios of harp and wood-wind flow about them; there are mocking figures formed out of the phrases above mentioned; and now the wood-wind instruments chuckle, and the billows begin to swell (strings). The opening measures of the sea-calm reappear. Foregoing motives are worked over, and soon full harp chords introduce Sadko playing his gusli. A dance melody for muted strings, D-flat, 2-4, enters, and is developed into a more pronounced form. The dance grows livelier and turns into an orgy. The ocean roars, and after the introduction of the whole pulsatile battery (drums, cymbals, gong, etc.) Sadko breaks the strings of the gusli, and the sea quickly calms down to the musical form of the opening measures.

Sadko is the hero of the *Bylina*, or popular heroic tale in verse, that is associated with Novgorod in the days of the rich and adventurous [illegible] of that powerful and arrogant republic. The singers of

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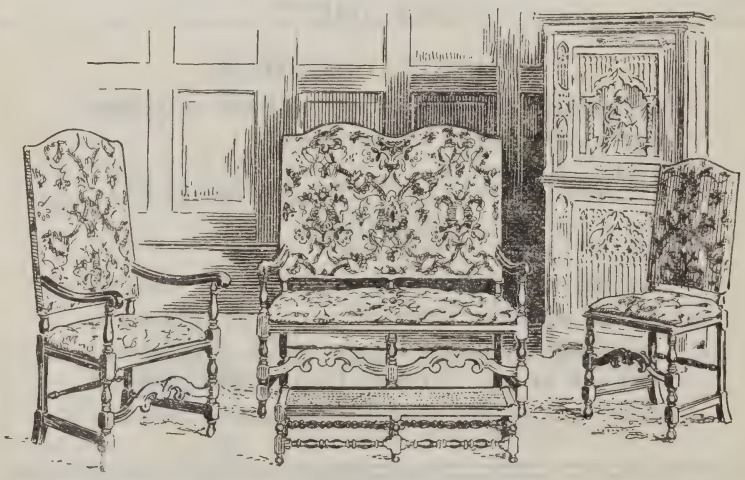
the *Bylinen*, or hero-songs, were not singers by profession: they were, for the most part, wandering handicraftsmen who sang for their own amusement. Certain song-legends were best handed down by certain families. The singers were for the most part from the north of Russia, but the scene of the heroic deeds, the characters, and the adventures are as a rule of Southern Russia. For a study of the *Bylina* see Alexander von Reinholdt's "Geschichte der Russischen Litteratur" (Leipsic), chapter iii. (This is the seventh volume in the series, "Geschichte der Weltlitteratur in Einzeldarstellungen." Reinholdt's preface is dated Petrograd, 1886.)

The legendary tales of Novgorod tell either of Sadko or of Wasilij Buslajeff. The *Bylina* of Sadko admits of variations in the telling. According to one version Sadko's birthplace was on a bank of the Volga, but he would fain wander, and he set his face toward Novgorod. When the Volga farewelled him, it sent by him its regards to its "brother, Ilmen lake." In gratitude for the bringing the message the Ilmen told Sadko to cast three nets into the lake. Sadko cast, and drew up many fishes, which were all turned into gold. He was thus so rich that in three days he was able to purchase all the goods in Novgorod. This version brings to mind the lucky cast of a fisherman or two in "The Thousands Nights and a Night."

Another version, one more poetical and of longer flight, tells of Sadko, a poor gusli-player in Novgorod. He gained his bread by playing at the feasts of rich merchants of the town. Days went by and Sadko was not bidden to a feast. His breast was straitened, and sad in heart he went down to the shore and played his gusli. The Sea King, hear-



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ing him, was entranced, and told him to bet at the first opportunity that there were golden fish in the water. Sadko won the bet, which was of three little shops. Then he prospered so in business that in a short time he became very rich, and he was puffed up, and he said to himself that he would buy all that there was in Novgorod. But goods and precious wares kept coming into the town, so that he said: "No one can buy the goods of the whole world. If I should buy all that comes from Moscow, still goods would come from other lands. No, I am Sadko and yet not rich, for richer still is magnificent Novgorod."

He gathered together a band of warriors, and they went on a great trading voyage. He went to the limits of Asia and sold all his cargo. On the way back a storm broke, and the ships could make no headway. Sadko thought to himself, "The Sea King demands tribute," and he threw silver overboard, then gold; but the storm raged on, and then he knew the Sea King wished a living sacrifice. They all cast lots, and Sadko was chosen by Fate. Bound to a plank, his gusli with him, he was tossed into the sea. He slept, and when he awoke he was on the sea-floor in the palace of the King, who immediately commanded Sadko to play to him. For three days Sadko played the gusli, and the King danced without stopping. This playing aroused a storm; ships were wrecked, and some of Sadko's companions were drowned. Others prayed to Saint Nicholas, their patron; he sank to the King's palace, and told Sadko to break his strings. Then the dancing came to an end and with it the storm. The King in gratitude for his pleasure wished Sadko to marry, and gave him his choice of maidens who were brought before him. Sadko chose the most

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modest, Cernawa, but, following the advice of Saint Nicholas, he did not visit her that night, and in the morning he found himself at Novgorod and his ships safe at home. Then built he a gorgeous church to the saint, and spent his remaining days in good fortune and contentment.

The editor of certain *Bylinen*, Mr. Bezsonoff, is inclined to believe that Sadko is a historical character, for the chronicles of Novgorod say that the builder of a church in that town was named "the rich Sadko" (Satko, Sotnik, or Sytnic). Some may prefer to believe that the story, like that of Sindbad the seaman and that of the Odyssey, may descend from "The Shipwrecked Mariner," a Coptic tale of travel (B.C. 3500) preserved on a papyrus at Petrograd. (See the terminal essay in Sir Richard F. Burton's "The Thousand Night and a Night" (vol. x., pp. 152, 153); also Richard Hole's "Remarks on the 'Arabian Nights' Entertainments,' in which the Origin of Sinbad's (*sic*) Voyages and Other Oriental Fictions is particularly considered" (London, 1797).)

This story of sea adventure fascinated Rimsky-Korsakoff, who was intended for a naval career, and served for several years in the navy; he wrote his first symphony when he was a midshipman, and left the sea for music in 1873, though he was then appointed inspector of all the bands of the fleet, and filled this position till 1884. The tale of Sadko fascinated him, as did that of Sindbad (see the "Scheherazade" suite). Not only did he write "Sadko," a musical picture, but he also wrote an opera, "Sadko of Novgorod," produced at Moscow very late in 1897.

This "Musical Picture" was used by Serge de Dighileff's Ballet Russe visiting this country in the season of 1916–17. The ballet "Sadko" was produced at the Boston Opera House November 9, 1916.

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Symphony No. 2, A minor, Op. 55 . . . . . Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living at Paris.)

Saint-Saëns, composer of music, pianist, organist, acoustician, archæologist, playwright, comedian, caricaturist, feuilletonist, critic, traveller, amateur of art, mathematics, astronomy, man of the world, has composed five symphonies: No. 1, E-flat major, produced in 1853 and published in 1855; No. 2, F major, composed in 1856, performed in 1857, never published and not now in the possession of the composer; No. 3, D major, composed in 1859, performed in 1860, but thrown overboard; No. 4, A minor, composed in 1859, not published until 1878, now called by Saint-Saëns his second; No. 5, with organ, C minor, composed in 1886, produced in London in the same year and now known as No. 3.

The symphony in A minor was heard with the first pianoforte concerto, Op. 17, the first violin concerto, Op. 20 (played by Joseph White), and a Romance for violoncello (played by J. Lasserre)—taken from the Suite for violoncello and pianoforte, Op. 16, at a concert given by Saint-Saëns late in February or early in March, 1862, in the Salle Pleyel, Paris. The Adagio and the Scherzo were played at the Paris Conservatory, February 18, 1872. The symphony was performed under Saint-Saëns's direction at a Gewandhaus concert in Leipsic, February 20, 1879. The whole symphony was performed at a Châtelet concert, Paris, February 1, 1880, and this performance was announced as the first.

The first performance in Boston was by the Harvard Musical Association, December 2, 1880, Carl Zerrahn conductor.

The Boston Symphony Orchestra performed the symphony in Boston, November 12, 1892, Arthur Nikisch conductor.

The symphony is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It is dedicated to Jules Pasdeloup.

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The traditional symphonic form is preserved with a few trifling exceptions: the introduction to the first movement an Allegro, not a slow passage, and an innovation in the Scherzo.

I. The Introduction, Allegro marcato, A minor, 6-4, is made up of free preluding. The main body of the first movement, Allegro appassionato, A minor, 2-2, is noteworthy for the persistent rhythm of a dotted quarter-note followed by an eighth. The first theme is treated as a fugato. The second theme is in F major. There is no repetition after the first part of the movement. The composer proceeds directly to the free fantasia. The third part begins regularly with the return of the first theme, now accompanied by a counter-subject taken from fragments of the conclusion theme. The second theme does not appear in this third part. A fortissimo repetition of the first theme by the whole orchestra brings the end. The economy of means is noteworthy: the whole of the main body seems to be developed from the fugato theme, as this is apparently derived from foregoing ascending and descending progressions of thirds.

II. Adagio, E major, 3-8. A delicate Romanza in which the English horn plays a prominent part.

III. The Scherzo, Presto, A minor, 3-4, is in regular form, and it is followed by a trio un poco meno mosso, A major, 3-4; but as this trio—although the composer does not so name it—is dying away, and the return of the Scherzo is expected, a fortissimo chord suddenly ends the movement.

IV. Prestissimo, A major, 6-8. In the form of a saltarello.

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other

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writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments —No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenbourg, etc., etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke conductor.

Mr. Rabaud has given the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

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ment to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and 'cello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York).

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo parts of the F trumpet

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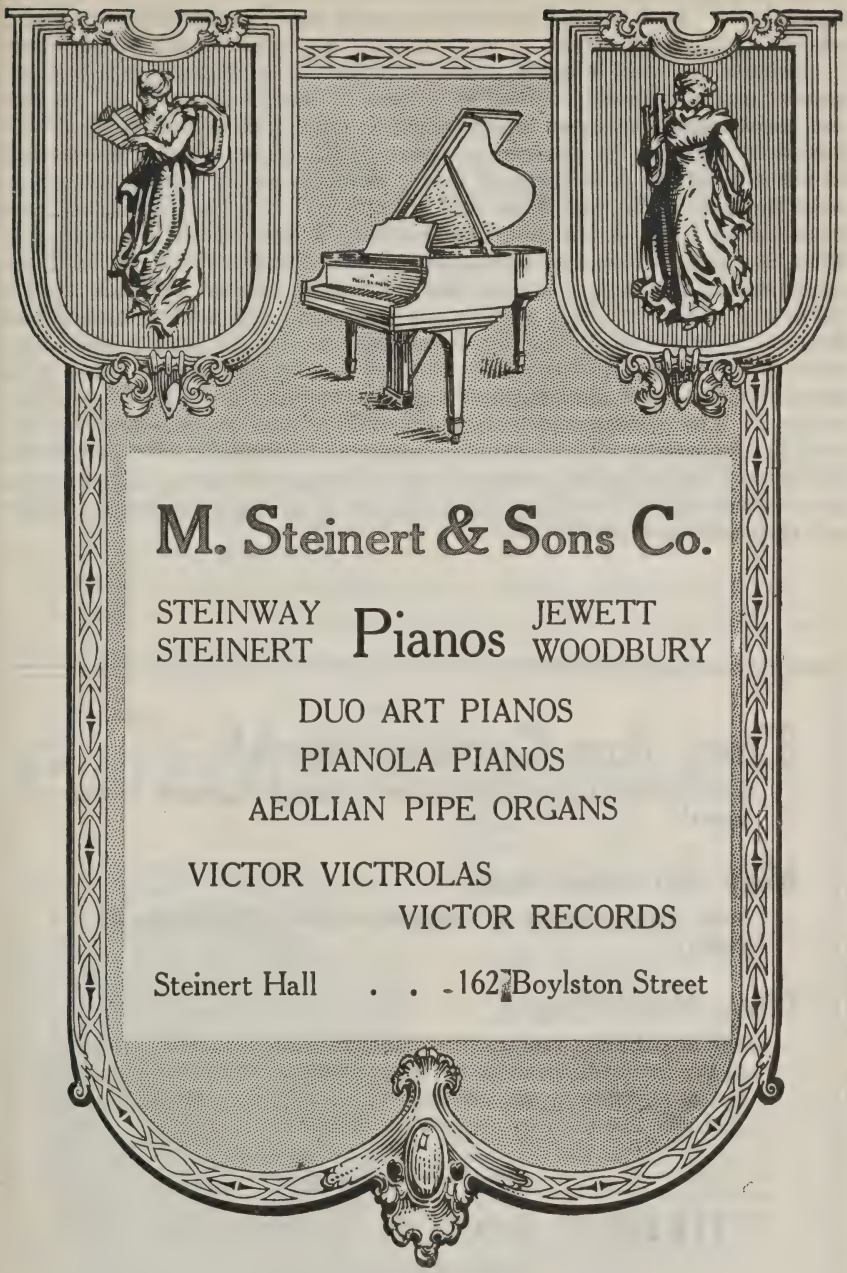
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played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of the oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instruments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

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"Musiques de plein-air" ("Out-door Music"): "La Procession dans la Montagne" ("The Mountain Procession"); "Danse désuète" ("A Dance out of Fashion"); "Accalmie" ("A Momentary Calm") . . . . . Florent Schmitt

(Born at Blâmont (Meurthe-et-Moselle), France, September 28, 1870; now living.)

The score bears the date "Rome, 1900." This was the year that Schmitt was awarded the *prix de Rome* for his cantata "Sémiramis" (text by Eugène and Édouard Adenis), which was performed at a Colonne concert December 9, 1900.

Octave Séré says that Schmitt sent from Rome the first year in pursuance with the requirements the first movement of a Quintet (was this the Piano Quintet, Op. 51, not completed until 1908?), and some songs; the *envois de Rome* of the second year were a Symphonic Poem, "Combat des Raksakas et déliverance de Sîta"; the third *envoi* was a Symphonic Study inspired by Poe's "Haunted Palace"; the fourth and last *envoi* comprised five "Feuillets de Voyage" piano pieces orchestrated, "Musiques de plein-air" and "Psaume XLVI."

The chief works sent from Rome were performed at the Paris Conservatory in December, 1906.

"Procession dans la Montagne" and "Danse désuète" were played at a Lamoureux concert in Paris, December 16, 1906. Musical journals

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of Paris then gave the title of the first piece as "Procession sur la Montagne." The score of the three pieces was not published until 1914. The three were performed at a Colonne-Lamoureux concert on December 3, 1914.

The score, dedicated to T. J. Gueritte, is for these instruments: two flutes (one interchangeable with piccolo), third flute *ad lib.*, oboe, second oboe *ad lib.*, English horn, two clarinets, two bassoons, sarrusophone *ad lib.*, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, harp, second harp *ad lib.*, strings.

When the first two movements were performed at the Paris Conservatory there was no argument or "explanation" published on the programme, but when they were performed at the Lamoureux concert in the same month, there was a description of the "significance" of the music. This "explanation" displeased the critic of the *Ménestrel*. He wrote that it absorbed the attention of the hearer, who attempted to find in the music what was in the printed text. He also said that this explanation was written by some one after the music had been played at the Conservatory. No explanation is given in the published score.

The titles should be enough for the hearer. The music is easily followed, easily understood.

I. "Procession dans la Montagne"—"a mountain procession," or "a procession towards the mountain"; or, as the preposition is used

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loosely, the title might be paraphrased, according to one French scholar, "a procession among the trees at the base of the mountain." Lent, E-flat major, 3-2.

II. "Danse désuète"—"a dance no longer danced." D'une allure assez paisable—at a very easy pace. A minor, 3-4.

III. "Accalmie"—"a momentary calm," "a lull." A major, 4-4.

This Suite has been published for the pianoforte—four hands.

The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as by a curious misappropriation (originating in the fact that the great classics from the eighteenth century to the decadence of classicism inclusively, were German), what we commonly call classicism in music is in truth a result of especially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took a second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did military service, but in 1897 took the first second *grand prix* with his cantata "Frédégonde," and in 1900 was awarded the first *grand prix de Rome* for his cantata "Sémiramis," text by Eugène and Édouard Adenis. "Sémiramis" was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome he sent to Paris the first movement of his pianoforte quintet and some songs the first year. In the second he sent a symphonic poem sug-

* The article from which I quote here and later was published in the *New Music Review* (New York) of July, 1912.—P. H.

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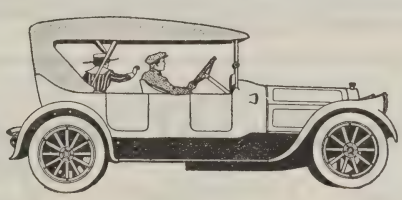

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gested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le Palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI." were sent the fourth year.

And then Schmitt travelled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them, and it was performed by the Société Musicale Indépendante on June 9, 1910. At Lamoureux concerts these works were played: "Le Palais hanté," January 8, 1905; "Musiques de plein-air" ("Danse désuète" and "Procession dans la Montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings was performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

* * *

A carefully prepared catalogue of Schmitt's works up to 1911 may be found in Octave Séré's "Musiciens français d'Aujourd'hui" (Paris, 1911), pp. 401–403. The most important are as follows:—

Orchestral: "En Été," Op. 3, 1893; Combat des Raksasas et délivrance de Sîta, symphonic poem after the Ramayana, 1898; "Musiques de plein-air: Danse; Procession; Accalmie," Op. 44, 1900; "Le Palais hanté," symphonic study after Poe, Op. 49, 1904. Rapsodie Polonaise and Rapsodie Viennoise, Op. 53, 2 and 3, originally for two pianofortes, 4 hands, 1904.

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Chamber Music: Andante et Scherzo for chromatic harp and string quartet, Op. 35, 1906; Quintet in 3 parts for pianoforte and string quartet, Op. 51, 1905–08; Lied et Scherzo for double quintet of wind instruments, of which one is a solo horn, Op. 54, 1910.

"Reflets d'Allemagne," to which Mr. Calvocoressi refers, are pianoforte pieces for four hands: Eight Waltzes, Heidelberg, Coblentz, Lübeck, Werder, Vienne, Dresde, Nuremberg, Munich, Op. 28, 1905. Werder, Dresde, Nuremberg, and Munich have been orchestrated. "Musiques Intimes" for pianoforte solo appeared in two volumes, Op. 16 (1897) and Op. 29 (1903). "Nuits Romaines: Le Chant de l'Anio" and "Lucioles," are Op. 23, 1901. Schmitt is given to fanciful titles. See his Op. 22, "Musiques Foraines," for pianoforte, 4 hands, 1901 (Parade, Boniment de Clowns, La belle Fathma, Les Éléphants savants, La Pythonisse, Chevaux de bois).

Other music for pianoforte, two hands: Op. 3, Three Preludes; Op. 5, Soirs, Ten Preludes; Op. 6, Ballade de la Neige; Op. 12, Two Pieces; Op. 18, Three Little Pieces; Op. 27, Four Pieces; Op. 31, Three Waltz Nocturnes; Op. 32, Little Musical Pieces, eight in number; Op. 36, Pupazzi, suite of eight pieces—this suite has been orchestrated; Op. 42, Romantic Pieces, six in number.

For pianoforte, four hands: Op. 15, Seven Pieces; Op. 26, Feuillets

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de Voyage, ten pieces in two volumes; Op. 34, Eight Little Pieces on five notes; Op. 37, Four Pieces for Recreation on five notes; Op. 41, Eight Short Pieces; Op. 43, Humoresques.

For two pianofortes, four hands: Op. 53, Three Rhapsodies—French, Polish, Viennese.

For organ: Op. 11, Prelude.

Songs: Op. 2, 4, 8, 9, 10, 17, 20, 21, 30, 33, 52, and a few others. Some have an orchestral accompaniment.

Schmitt has orchestrated a few pianoforte pieces by Chopin and Schubert.

For Goethe's "Faust" translated by Émile Vedel, produced at the Odéon, Paris, December 5, 1912, he assembled "musical adaptations," performed by the Colonne chorus and orchestra led by Gabriel Pierné.

Schmitt's "Chant du Guerre," for tenor solo, male chorus, and orchestra, poem by Léon Tonnelier, is dated January, 1915.

***

These works of Schmitt have been performed in Boston:—

Rapsodie Viennoise, for orchestra. Mrs. R. J. Hall's concert, March 11, 1912. Mr. Longy conductor.

Chansons à quatre voix, with orchestra or pianoforte, four hands. Sunday Orchestral Concert at the Boston Opera House, January 5, 1913 (Mmes. Barnes and Gauthier, Messrs. Diaz and Sampieri; Messrs. Straram and Strong, pianists). Cecilia concert, February 19, 1919.

Lied and Scherzo for double quintet of wind instruments, one a solo horn. Longy Club concert, January 23, 1913.

"The Tragedy of Salomé," for orchestra. Boston Symphony Orchestra, November 29, 1913. Dr. Muck conductor.

Psaume XLVI. Cecilia Society, March, 1913 (?).

Polish and Viennese Rhapsodies for two pianofortes (Messrs. De Voto and Mason). Cecilia concert, February 19, 1919.

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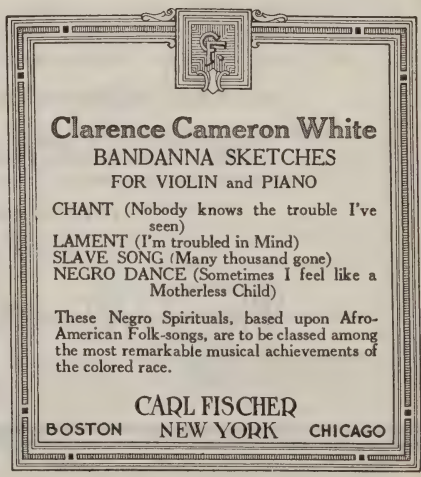

Rhapsody for Orchestra, "España" . . . Emmanuel Chabrier

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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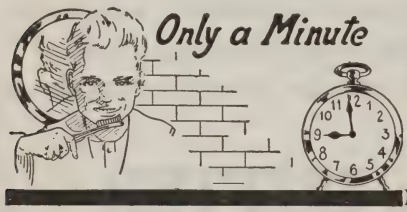
However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through



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Malaga, Cadiz, Grenada, Valencia. The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "España" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, April 30, 1915, November 17, 1916; and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps and strings.

* Georges Servières in his "Emmanuel Chabrier" (Pars, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

* * *

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers, '*tra los montes*' to end the festival by dancing to the music

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of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

* * *

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

La Jota en el Aragon
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (Nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in

* Other derivations are given.

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couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese* are proud of their dance.

Dicen que las Andaluzas
Las mas talentosas son,
Mas en gracia las esceden
Las muchachas del Aragon!

* Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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Cierto es que bailar no vieron
La Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carole was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
The love daunce and the carole . . .
A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

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III. Scherzo.
IV. "The Unseen Playmate."

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Duo Art Pianola Played by Ossip Gabrilowitsch

Aria, "O Don Fatale," from "Don Carlos" . . . . . Verdi
Miss Thiede (with Pianola Accompaniment)

Etude (Butterfly) . . . . . Chopin
Minuet, Op. 14, No. 1 . . . . . Paderewski
Duo Art Pianola Played by Paderewski

Cantique d'Amour . . . . . Liszt
Interpreted by Mr. Smith

Awake My Heart to Gladness . . . . . Densmore
Sotto il Ciel . . . . . Sibella
Chanson Provençale . . . . . Dell' Acqua
Miss Thiede (with Pianola Accompaniment)

Sonata Appassionata . . . . . Beethoven
Second Movement—Andante con moto
Third Movement—Allegro ma non troppo
Duo Art Pianola Played by Harold Bauer

Mignonnette, Op. 26 . . . . . Friml
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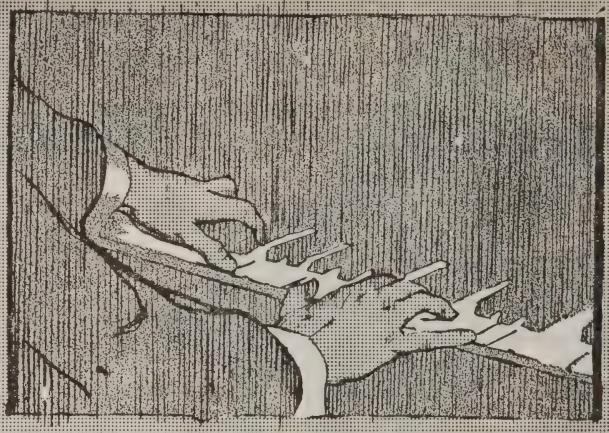

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"Pénélope," lyric poem in three acts, libretto by René Fauchois, music by Gabriel Fauré, was performed for the first time at Monte Carlo, March 4, 1913. Ulysse, Rousselière; Eumée, Bourbon; Antinoüs, Delmas; Eurymaque, Allard; Léodès, Sardet; Ctésippe, Cousinou; Pisandre, Sorret; Un Patre, Rossignol; Pénélope, Lucienne Bréval; Euryclée, Mme. Raveau; Cléone, Mme. Durand-Servière; Melantho, Mme. Malraison; Alkandre, Mme. Criticus; Phylo, Mme. Gilson; Lydie, Mme. Florentz; Eurynome, Mme. Rozier. Léon Jehin conducted.

The first performance in Paris was at the Théâtre des Champs-Élysées, on May 10, 1913. Ulysse, Muratore; Eumée, Blancard; Antinoüs, Tirmont; Eurymaque, Dangès; Pénélope, Lucienne Bréval; Euryclée, Cécile Thévenet. Louis Hasselmans conducted. There were fifteen performances that year. The part of Pénélope was taken also by Rose Féart. The bill of the first performance contained this note: "'Pénélope,' which the Théâtre des Champs-Elysées reveals to us to-day, will succeed in dissipating the misunderstanding which has separated the stage from pure music for a long time."

"Pénélope" was performed at the Opéra-Comique, Paris, the last week of January, 1919. "The occasion was the inauguration of the directorship of Albert Carré and Vincent Isola." Ulysse, Rousselière; Eumée, Vieuille; Pénélope, Germaine Lubin; Euryclée, Cécile Thévenet. Mmes. Delemarre, Bourguignon, and Messrs. Parmentier,

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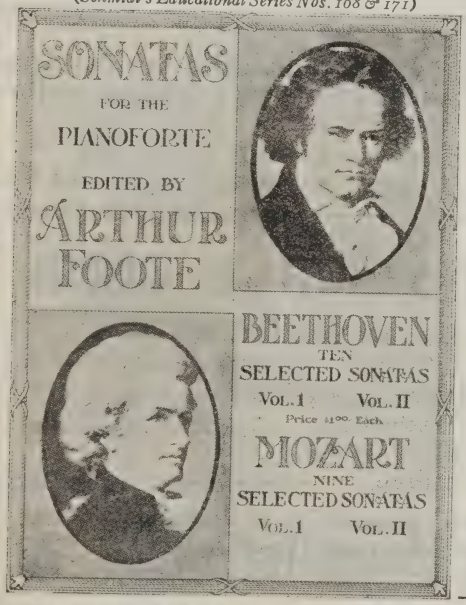

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Decreus, Audoin, Gilles, d'Espinay and Pujot also took part. Ruhlmann conducted.

The story is a condensation of that told by Homer in the Odyssey beginning with the return of Ulysses, but the second act shows a cliff by the sea. Penelope offers flowers to the gods and prays for the return of her husband. He stands, as yet unrecognized by her, and talks with her about Ulysses. After she has left, he reveals himself with a mighty shout to the crowd. The first act, opening with a spinning scene, shows Penelope vexed by the impatient suitors. Ulysses enters as a beggar and is recognized, not by a dog, but by his old nurse. The third act is concerned with Ulysses bending the bow, slaying the chief suitor, and putting the others to rout and death.

It is said that in 1907 or 1908 at a dinner given at Monte Carlo, Raoul Gunsbourg, the director of the opera house, asked Fauré when he would have an opera ready for Monte Carlo. "I should be obliged to have an interpreter like my amiable neighbor," answered the composer, turning to Miss Bréval. "I take you at your word," said the singer; "I have a libretto," and some days later she brought René Fauchois and Fauré together. The libretto did not then exist. Fauchois pretended that the copy had not yet been delivered to him, but in the course of a walk he related the scenario, improvising it. Fauré was delighted, and soon the two signed a contract with Heugel, the publisher.

This Prelude, Andante moderato, 3-4, is built on two themes, which may be taken as illustrative of Ulysses and Penelope. In operatic performance it goes directly into the music of the first scene.

Fauré scored this Prelude for these instruments: two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, harp, strings.

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* * *

There are widely differing and strange accounts of the life and char-

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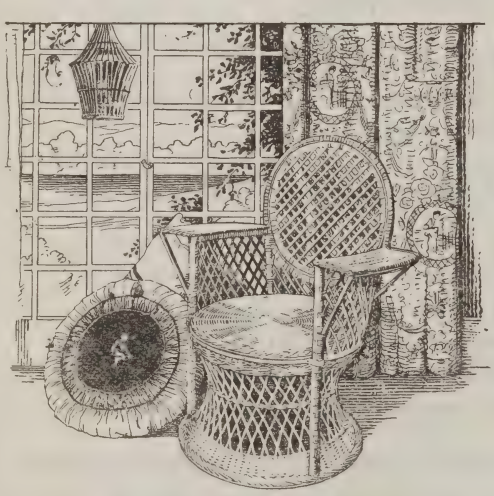
acter of Penelope. Probably the most complete narration of them all is to be found in the commentary by Claude Gaspar Bachet, Sieur de Meziriac, on Ovid's Epistle of Penelope to Ulysses. The first edition of "Commentaires sur les Epistres d'Ovide," remarkable for its mythological lore, was published at Bourg in Bresse in 1626. An edition in two volumes was published at the Hague in 1716. In these notes there is at first careful inquiry into the parentage of Ulysses and Penelope, for while it was commonly supposed that Penelope's father was Icarius of Sparta, there was hot discussion concerning his family line, nor were all satisfied with the statement that Penelope's mother was Peribola; some said she was Polycaste of Acarnania; or Dorodoche, or Asterodia. Eustathius went so far as to say that Penelope was first named Amirace, or Arnacie. Having been thrown into the sea, she was seen and drawn ashore by birds called penelopes, from whom in gratitude she took her name. Other scholiasts say her name was Arnæa; that her parents, wishing to be rid of her, a baby, threw her into the ocean, but received her back from the saving birds and gave her their name. The penelope was said to resemble a duck and to be the size of a dove.* And so all the events of Penelope's life are minutely discussed with many digressions by the learned Sieur de Meziriac for 106 pages, which are far from being dull reading. The question that was most eagerly discussed by the scholiasts was whether Penelope was faithful to her lord during his long absence. Homer praised her virtue; some thought because he believed he was descended from her; others say that, living in her time, he was in love

* Pliny says the penelope was a river bird.



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with her. Pierre Bayle examined curiously into this question. Some writers insisted that she was the mother of Pan by the suitors, or by Mercury,* and that Ulysses, returning, threw her out of doors, whereupon she went to Sparta, and he went back to Circe. Penelope's tomb was shown at Mantinea. Ovid represents Penelope as writing Ulysses that he would find her old. The Sieur de Meziriac argues that when she wrote the letter she was about forty years old, "qui est vrayement un aage, ou la beauté des Dames ne paroit plus en sa fleur." Then, too, the constant anxiety had aged her prematurely, as had the ardent love she bore Ulysses.

Perhaps some were tired of hearing Penelope called "the chaste" as there was an Athenian citizen who voted against Aristides because he was tired of hearing him called the just. The Sieur de Meziriac does not mention the fact that the poet Martial, who did not hesitate in an epigram to foul the memory of Andromache and the mother of the Gracchi mentioned Penelope only with respect; and the elder Pliny, describing paintings by Zeuxis of Heraclea, wrote: "There was also the pourtraict of lady Penelope, which he drew in colours; wherein he seemeth not only to haue depainted the outward personage and feature of the body, but also to have expressed most liuely the inward affections and qualities of her mind."

Whether Penelope married Telegonus, the son of Ulysses and Circe, after he had killed Ulysses with a spear; whether Telemachus, the son of Ulysses and Penelope, married Circe; whether Ulysses had a son by Penelope after his return; whether Ulysses, as in Tennyson's poem,

* See Lucian's dialogue in which Mercury against his will is persuaded by Pan that he is his father.

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sailed westward, and, according to Strabo, saw Lisbon, anciently called Ulyssippo, and, according to Solinus, Great Britain,—Tacitus sends him travelling in Germany; whether Dante treated Ulysses fairly in the "Inferno";—whether the suitors were so given to good cheer that they thought more of cookery than Penelope—thus Tiresias in a satire by Horace explains the faithfulness of the spinning wife, and it should be remembered that Telemachus in the Odyssey reproaches his mother for having a heart harder than a stone:—these are engrossing questions, not easily answered.

* * *

Ulysses is the hero of over sixty operas, not counting many in which Telemachus figures more prominently. There are operas about his feigned madness, wanderings, his sojourn with Circe and Calypso, his meeting with Nausicaa, his death. Here is a list of the more important operas in which Penelope is the heroine awaiting the return:—

1641, "Il ritorno d' Ulisse in patria," Monteverde, Venice. 1670, "La Casta Penelope," Draghi, Vienna. 1685, "Penelope la casta," Pallavicino, Venice; 1696, Perti, Rome; by A. Scarlatti, Rome. 1698, "Ulisse scionosciuto in Itaca," Pollarolo, Reggio. 1702, "Penelope und Ulysses," Keiser, Hamburg. 1703, "Ulysse et Pénélope," Rebel the Elder, Paris. 1724, "Penelope," Conti, Vienna. 1726, "Ulisse e Telemacco," Treu, Breslau. 1728, "Penelope," Galuppi, London. 1741, "Penelope," Cooke, London. 1781, "Il Ritorno d' Ulisse in patria," Giordani, Mantua. 1782, "Penelope nella partegio da Sparta," Sousa de Carvalho, Lisbon. 1785, "Pénélope," Piccini, Paris. 1790, "Il Ritorno d' Ulisse a Penelope," Alessandri, Berlin. 1794, "Penelope," Cimarosa, Naples. 1799, "Il Ritorno d' Ulisse in patria," Basilj, Florence. 1809, "Il Ritorno d' Ulisse in patria," Meyer, Venice. 1866, "Penelope," Rota, Trieste. 1896, "Odysseus Heimkehr," Bungert, Dresden. 1903, "Odysseus Tod," Bungert, Dresden.

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Mr. Harold Bauer was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such he is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself Paderewski's pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which he calls his home. He journeyed through Russia with the singer Nikita. He has given concerts in Germany, Spain, the Netherlands, Austria, Sweden, Brazil, and other countries of South America, and in Australia; concerts in Europe with Pablo Casals, violoncellist, also with Fritz Kreisler, violinist, and he has played with many orchestras.

His first appearance in the United States was at Boston, December 1, 1900, when he played at a Symphony concert Brahms's Concerto in D minor. He played in Symphony Hall with the Symphony Orchestra Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death," January 11, 1902, and on April 5 of the same year d'Indy's Symphony on a Mountain Air, for orchestra and pianoforte, Op. 25; on October 17, 1903, he played Tschaikowsky's Concerto No. 1, in B-flat minor; on February 3, 1906, he played Schumann's Concerto in A minor; on April 18, 1908, Emanuel Moór's Concerto, Op. 57.

He played in Boston with the Kneisel Quartet César Franck's Quintet, Op. 44, February 11, 1901; and on April 7, 1902, Bach's Sonata in A major, No. 2, for violin and pianoforte, and César Franck's Quintet in F minor; Brahms's Piano Quartet in C minor, November 17, 1903; Schubert's Piano Trio in B-flat major, December 5, 1905; Beethoven's Trio in B-flat major, Op. 97, January 14, 1908.

He played in Boston with the Arbos Quartet Tschaikowsky's Trio, November 23, 1903, and with the Hoffmann Quartet Brahms's Piano Quintet in F minor, November 12, 1903.

He gave pianoforte recitals in Boston, December 8, 27, 1900; January 1, 7, 15, February 23, 1901; January 21, February 4, 11, March 19,

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April 12, 1902; November 4, December 5, 1903; January 2, February 6, 1904; November 27, December 4, 11, 1905; February 4, 1906 (Sunday chamber concert in Chickering Hall); March 27, 1906; January 2, 16, 1908.

On April 27, 1908, he played Beethoven's Concerto No. 5 at a concert given by the Boston Symphony Orchestra in aid of the Chelsea Relief Fund.

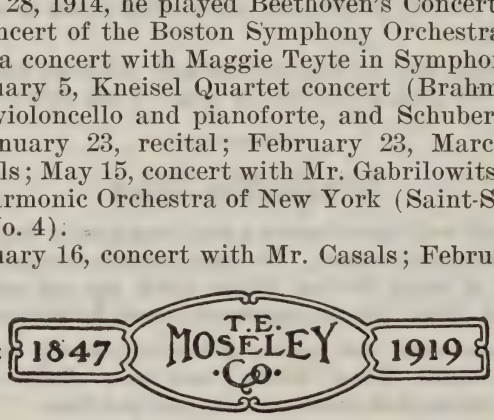
He visited Boston again in 1911, and on November 25 played Schumann's Concerto at a concert of the Boston Symphony Orchestra. He gave recitals that season on December 4 (Schumann-Chopin-Liszt recital), January 13 and April 2, 1912.

Coming again in 1913, he gave a concert with Mr. Thibaud, violinist, in Symphony Hall, December 28: César Franck's Sonata for Violin and Pianoforte; Beethoven's "Kreutzer" Sonata; Schumann's "Faschingsschwank."

On January 17, 1914, he played Brahms's Concerto No. 1, D minor, at a concert of the Boston Symphony Orchestra. He gave pianoforte recitals on February 10, 1914 (programme of dance music: Bach, Suite in G minor; Schumann, Davidsbündlertänze, and music in dance form by Beethoven, Chopin, Ravel, Levy, Granados, César Franck, Schubert, and Brahms), April 4, 1914. On March 15, 1914, he gave a concert with Alma Gluck, soprano, in Symphony Hall. On November 28, 1914, he played Beethoven's Concerto in G major, No. 4, at a concert of the Boston Symphony Orchestra. On December 6 he gave a concert with Maggie Teyte in Symphony Hall.

1915. January 5, Kneisel Quartet concert (Brahms's Sonata in E minor for violoncello and pianoforte, and Schubert's "Forellen" Quintet); January 23, recital; February 23, March 29, concert with Mr. Casals; May 15, concert with Mr. Gabrilowitsch; November 7, with Philharmonic Orchestra of New York (Saint-Saëns Concerto in C minor, No. 4).

1916. January 16, concert with Mr. Casals; February 7, recital;



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February 25, Boston Symphony Orchestra (Brahms's Concerto No. 2); March 26, with Mr. Gabrilowitsch; April 29, recital; November 8, recital; December 16, recital.

1917. February 11, with Helen Stanley; February 24, music by Schönberg, Debussy, Royce, Scriabin, Franck, Laparra, Moussorgsky; April 2, with Mr. Thibaud; April 21, with Mr. Gabrilowitsch.

1918. October 27, with Mr. Thibaud.

1919. March 1, recital.

*
* *

Works played by Mr. Bauer at concerts of the Boston Symphony Orchestra:—

1900. December 1, Brahms's Concerto in D minor (first performance in Boston).

1902. January 11, Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death" (the latter for the first time in Boston); April 5, d'Indy's Symphony on a Mountain Air for orchestra and pianoforte, Op. 25 (first time in Boston).

1903. October 17, Tschaikowsky's Concerto No. 1, in B-flat minor.

1906. February 3, Schumann's Concerto in A minor.

1908. April 18, Emanuel Moór's Concerto, Op. 57 (first performance in Boston).

1908. April 27. Beethoven's concerto No. 5, in E-flat major, at a concert given by the Boston Symphony Orchestra in aid of the Chelsea Relief Fund.

1911. November 25, Schumann's Concerto in A minor.

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1914. January 17, Brahms's Concerto No. 1, in D minor; November 28, Beethoven's Concerto in G major, No. 4, Op. 58.

1916. February 25, Brahms's Concerto No. 12, B-flat major, Op. 83.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven.

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. It was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 till 1821, when he settled at Dessau, where he died.

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The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies * a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion and the audience." He might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1874–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera-house in Prague. He died at Copenhagen in 1839.

§ Joseph Mayseder, violinist and composer (1780–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

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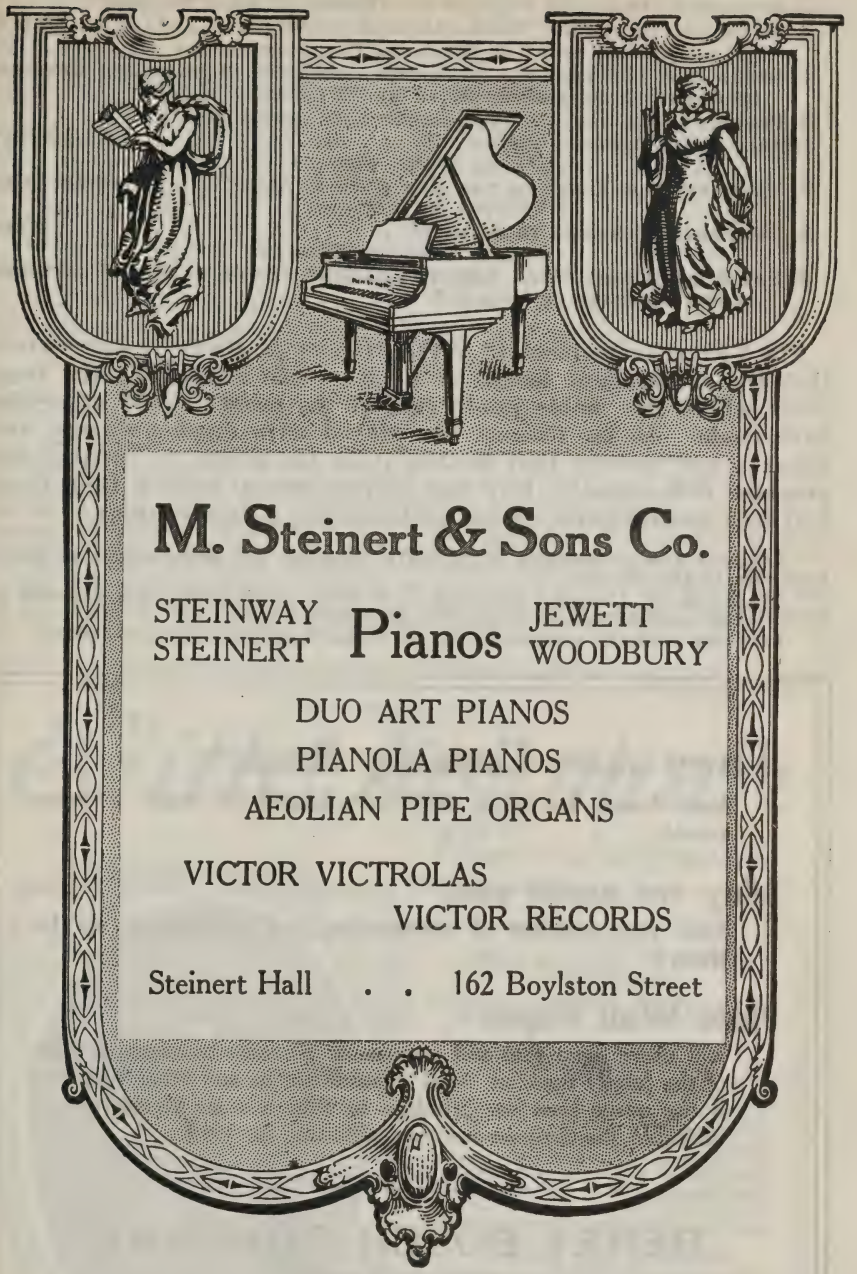
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1. Overture . . . . . *Cartellieri* *
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" . . . . . *Mayr* †
   (Sung by Ther. Sessi, her first appearance.)
4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Poussin's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisera" . . . . . *Guglielmi* ‡
   (Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline" . . *Maiseder* (*sic*)
   (Played by Mayseder.)
8. Duet from "Adelasia ed Aleramo" . . . . . *Mayr*
   (Sung by Sessi and Siboni.)
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there had been greater purity in his performance, a finer contour.

* Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

† "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi took a part.

‡ "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

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The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.* The concerto has been played at these Symphony concerts by Mr. d'Albert (1892), Miss aus der Ohe (1888), Mr. Baermann (1882, 1885, 1889, 1894), Mr. Faelten (1886), Mme. Hopekirk (1898), Mr. Paderewski (1899), Mr. Lamond (November 1, 1902), Miss aus der Ohe (January 20, 1906), Mr. Busoni (March 12, 1910), Mr. Backhaus (March 16, 1912), Mme. Teresa Carreño (February 7, 1914), Mr. Borwick (April 10, 1915).

The concerto was, no doubt, as Mr. Apthorp said, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performance of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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Copy of Col. Taylor's letter.—Shubert Theatre, Boston, June 24, 1918.

My dear Miss Kingman,—The devotion to your country as expressed in your generous contribution given at the Shubert Theatre on Saturday evening was sincerely appreciated by all who had the privilege of listening to you, especially by myself, who was responsible for half the programme. Your beautiful voice together with your charming personality captivated everybody. I predict for you a most successful future and shall watch your career as it develops, with a keen interest.

Very sincerely, CHAS. W. TAYLOR,
Colonel U.S. Army—Cavalry.

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The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterwards taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

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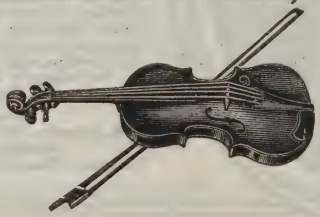
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Suite, "Stevensoniana," after Poems from R. L. Stevenson's "A Child's Garden of Verses" . Edward Burlingame Hill

(Born at Cambridge, Mass., September 9, 1872; now living in Boston.)

This Suite was composed in 1916–17. It was performed by the Symphony Society of New York, Walter Damrosch conductor, on January 27, 1918. The first performance in Boston was at a concert of the orchestra of the New England Conservatory of Music on April 12, 1918, Wallace Goodrich conductor. The first three movements were played at a concert of the Ohio Music Teachers' Association at Cincinnati, June 27, 1918, by members of the Cincinnati Symphony Orchestra, conducted by P. A. Tirindelli.

We are indebted to Mr. Hill and to the notes prepared by Mr. Daniel Gregory Mason for the *Symphony Society Bulletin* (New York) for the following information. Stevenson's verses are here reprinted through the courtesy of Charles Scribner's Sons, publishers.

No. I. March:—

Marching Song.

Bring the comb and play upon it!
  Marching, here we come!
Willie cocks his highland bonnet,
  Johnnie beats the drum.

Mary Jane commands the party,
  Peter leads the rear:
Fleet in time, alert and hearty,
  Each a grenadier!

All in the most martial manner
  Marching double-quick;
While the napkin, like a banner,
  Waves upon the stick!

Here's enough of fame and pillage,
  Great commander Jane!
Now that we've been round the village,
  Let's go home again.

A quick march with Trio. After a short introduction in which muted

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trumpets and horns are prominent, the main theme is given to flutes and clarinets. The development leads to a climax in which the theme of the introduction is heard. The Trio is based on a melody for violins and horns. In the return of the march the celesta is added to the flutes and clarinets.

The March is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, Glockenspiel, xylophone, celesta, and strings.

No. II. Lullaby:—

THE LAND OF NOD.

From breakfast on through all the day
At home among my friends I stay;
But every night I go abroad
Afar into the Land of Nod.

All by myself I have to go,
With none to tell me what to do—
All alone beside the streams
And up the mountain-sides of dreams.

The strangest things are there for me,
Both things to eat and things to see,
And many frightening sights abroad
Till morning in the Land of Nod.

Try as I like to find the way,
I never can get back by day,
Nor can remember plain and clear
The curious music that I hear.

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This movement is for strings alone: four solo violins, two violas, two violoncellos unmuted; tutti muted.

No. III. Scherzo:—

WHERE GO THE BOATS?

Dark brown is the river,
  Golden is the sand.
It flows along forever,
  With trees on either hand.

Green leaves a-floating,
  Castles of the foam.
Boats of mine a-boating
  Where will all come home?

On goes the river,
  And out past the mill,
Away down the valley,
  Away down the hill.

Away down the river,
  A hundred miles or more,
Other little children
  Shall bring my boats ashore.

This Scherzo is based on the flute and clarinet figure with which it opens and on the melody for oboe that follows. "The second violins and violas keep up most of the time a quietly undulating motion suggested by the poetic subject. There is an even quieter and more contemplative section in G-flat major, with a brief climax, after which the river continues its placid rippling."

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No. IV.:—

THE UNSEEN PLAYMATE.

When children are playing alone on the green,
In comes the playmate that never was seen.
When children are happy and lonely and good,
The Friend of the children comes out of the wood.

Nobody heard him and nobody saw,
It is a picture you never could draw;
But he's sure to be present, abroad or at home,
When children are happy and playing alone.

He lies in the laurels, he runs on the grass,
He sings when you tinkle the musical glass;
Whene'er you are happy and cannot tell why,
The Friend of the children is sure to be by!

He loves to be little, he hates to be big,
'Tis he that inhabits the caves that you dig;
'Tis he when you play with your soldiers of tin
That sides with the Frenchman and never can win.

'Tis he when at night you go off to your bed,
Bids you go to your sleep, and not trouble your head;
For wherever they're lying, in cupboard or shelf,
'Tis he will take care of your playthings himself.

The theme of the unseen playmate is given out by the solo oboe after a few measures of introduction. Its brief development alternates with episodic reminiscences of the earlier movements: first the river, then the march (from celesta alone), and finally the delicate string harmonies of the Land of Nod:—

"'Tis he when at night you go off to your bed,
Bids you go to your sleep and not trouble your head."

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THREE MOVEMENTS FROM THE DRAMATIC SYMPHONY, "ROMEO AND JULIET," OP. 17 . . . . . HECTOR BERLIOZ

(Born at la Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869.)

"Roméo et Juliette," grand dramatic symphony with chorus, solos for voices, and a prologue in choral recitative after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1839, produced in 1839, revised and published as a whole in 1847. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

The first performance was on Sunday, November 24, 1839, at the Conservatory, Paris. Berlioz conducted. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; Mme. Wideman, the strophes of the prologue, in place of Rosine Stoltz, who had been announced. Mme. Stoltz sang at the second performance on December 12 of the same year. The first performance of the complete work outside of Paris was at Vienna, January 2, 1846, in a concert organized by Berlioz. The singers were Betty Bury, Behringer, tenor, and Josef Staudigl, bass.

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Berlioz called the work a "grand symphony with chorus." On September 22, 1839, he wrote to his friend Ferrand that he had finished it. "It is equivalent to an opera in two acts and will fill out a concert; there are fourteen movements."

There is an Introduction: Combats. Chorus with contralto solo, strophes for contralto. "Queen Mab" for tenor solo and chorus. Part II. Romeo alone; Grand Fête at Capulet's House. Part III. Capulet's Garden. Part IV. Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale. Fight of Capulets and Montagues. Air of Friar Laurence. Oath of Reconciliation.

Berlioz wrote as a preface: "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies women and men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united."

Romeo Alone: Grand Fête at Capulet's House.

Romeo, as unbidden guest, has met Juliet at the ball. Wildly in love, he forgets his Rosaline, whose charms are minutely catalogued by Mercutio; but knowing that Juliet is of the rival house, and giving way to despair, he seeks the solitude of the garden. After recitative-like phrases of the first violins and interrupting harmonies by the wood-wind and other strings, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is

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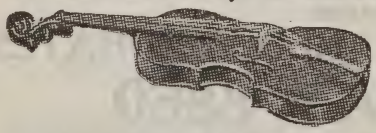
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developed and interrupted by dance music, which has already been heard in the prologue. The tempo changes from Andante malinconico e sostenuto to Larghetto espressivo, and wood-wind instruments sing the song of Romeo's love over arpeggios in the violoncellos. Tambourines give at intervals the dance rhythm. With the Allegro in F major, 2-2, Romeo is again in the ball-room. The dance theme is worked up elaborately to a brilliant pitch. The theme of the preceding Larghetto is used as a counter-subject by wood-wind and brass. A chromatically descending theme in half notes suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt—

> "I would not for the wealth of all this town,
> Here in my house, do him disparagement"—

have their way, and the revel is resumed, although the voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the close. The chromatic strife-motive sounds ominously in the basses. The movement is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, bass drum, cymbals, two triangles, two tambourines, two harps, strings.

*
* *

Berlioz, a vital force in music to-day, is fast becoming a legendary character as a man. The story of his life is as a volume of legends and chief among them are the Paganini and the Smithson tales. Did Paganini, beside himself with admiration at the concert of Berlioz in 1838, send to him the next morning the sum of 20,000 francs, that he might in peace compose an immortal work,—this "Romeo and Juliet"? Or was Paganini the go-between, and did the money come from Bertin, of the *Journal des Débats?* Is the story of "Henrietta" Smithson, as told in Mémoires, the true one?

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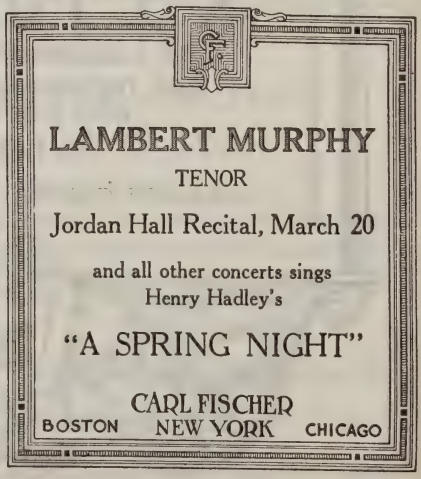

Or should it not be corrected by extracts from the letters of Berlioz to Ferrand, from statements made by Edmond Hippeau in his "Berlioz Intime," and from the "Recollections" of Ernest Legouvé? The answers to these questions will be found in the monumental work of Adolphe Boschot, "La Jeunesse d'un Romantique" (Paris, 1906); "Un Romantique sous Louis Philippe" (Paris, 1908); "Le Crépuscule d'un Romantique" (Paris, 1913).

Harriet Constance Smithson, born in Ireland in 1800 or 1802, was seen by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first as Ophelia. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and was thereafter miserable. He wrote the symphony. To the end he preferred the "Love Scene" to all his other music.

In 1828 he spoke to Deschamps about the plan of the symphony. "We planned out together," says Deschamps, "the scheme of the musical and poetical work: melodies and verses came in a mass, and the symphony appeared—ten years later." In 1829 Berlioz wrote to Ferrand, apropos of a portion of his cantata "Cleopatra": "It is terrible; it is frightful! It is the scene where Juliet meditates on her burial alive in the tomb of the Capulets, surrounded by the bones of her ancestors, with the corpse of Tybalt near by." Later he told Mendelssohn in Rome that he had found the subject of a scherzo in Mercutio's description of Queen Mab, and in the course of an article on music in Italy he wrote with reference to Bellini's opera: "What a subject! how everything is planned for

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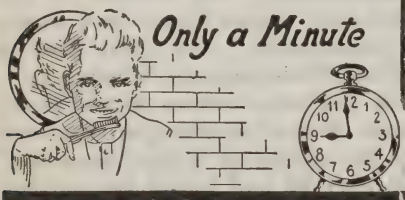
music! First the dazzling ball at Capulet's; then the furious quarrels and fights in the streets of Verona—the inexpressible night-scene of Juliet's balcony—the piquant jests of the careless Mercutio—the pontifical Hermit—the frightful tragedy—at last the solemn moment of reconciliation!" Auguste Barbier says that Berlioz asked him for a libretto, or at least a poetic text, for his symphony. There is no doubt as to Berlioz's determination to write the work inspired by the revelation of Shakespeare through Miss Smithson, whether he shouted his resolve aloud or let it gnaw at his brain.

He began to compose "Romeo and Juliet" in 1839, and he tells us that he worked for seven months without an interruption of more than three or four days out of thirty. "What a fiery life I lived during that time! With what energy I swam in this great sea of poetry, caressed by the wild breeze of fancy, under the hot rays of the sun of love kindled by Shakespeare, and believing I had the force to reach the marvellous isle where stands the temple of pure art!"

There were three performances of the symphony in November, 1839. There were large audiences. The work at the second and the third performances was more fully appreciated than at the first. Stephen Heller described in a letter to Schumann the enthusiastic scene at the second concert and the emotion of Berlioz,



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and added: "It is a great pleasure for the friends of art to see this progress of public opinion, and above all the man of genius blazing courageously a glorious path far from the prosaic and vulgar roads of routine and speculation."

Yet there were dissenting voices. Some attacked the form of the symphony, and one found in the Queen Mab scherzo only "a queer little noise, like that of badly greased syringes." The receipts of the three performances amounted to 13,200 francs. After the expenses were paid there was the sum of 1,100 francs for the composer.

*
* *

And Miss Smithson? Berlioz married her October 3, 1833. Liszt, Heine, and Ferdinand Hiller were present at the ceremony. She was then heavily in debt by reason of an unfortunate theatrical venture; and, as she had broken her leg, she walked with difficulty on the stage, and had no hope of a further career. Let Legouvé tell the story. He knew Hector and Harriet well.

"What Berlioz was at twelve, he remained to the end. Always wounded, always suffering, though not always dumb. One may easily imagine that such a temperament did not lend itself easily to the hum-drum existence of home-life or to conjugal fidelity; consequently his marriage with Miss Smithson was not unlike the Pastoral Symphony, which opens with the most delightful spring morning and winds up with the most terrible hurricane. Discord came in a remarkably short time and in a rather singular form. When Berlioz married Miss Smithson, he was madly in love with her; but she herself, to use a term which drove him frantic with rage, 'only liked him well enough.' It was a kind of namby-pamby affection. Gradually, however, their common existence familiarized her with the savage transports of her lion, the charm of which began to tell upon her; in short, in a little while, the originality of her partner's mind, the magnetic spell of his imagination, the magnetic influence of his heart, won upon his apathetic companion to a degree such as to transform her into a most affec-

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tionate wife; tender regard changed into love, love into passion, and passion into jealousy.

"Unfortunately it often happens that man and wife are like the plates of a pair of scales, they rarely keep balanced; when the one goes up, the other goes down. Such was the case with the newly married couple. While the Smithson thermometer rose, the Berlioz thermometer fell. His feelings changed into a sterling, correct, and placid friendship, while at the same time his wife became imperiously exacting, and indulged in violent recrimination, unfortunately but too justified. Berlioz, mixed up with the whole of the theatrical world in virtue of his position as a musical critic and a composer, was exposed to temptations to which stronger minds than his would have yielded. In addition to this, his very title of struggling genius gave him a prestige which easily changed his interpreters into perhaps 'too sympathetic' comforters. Madame Berlioz became too apt to look in her husband's articles for the traces of her husband's infidelity; she even looked for them elsewhere, and fragments of intercepted letters, drawers indiscreetly opened, provided her with incomplete revelations, which suffered to put her beside herself but only partly enlightened her. . . . Miss Smithson was already too old for Berlioz when he married her; sorrow in her case accelerated the ravages of time; she grew visibly older day by day instead of year by year, and, unfortunately, the older she grew in features, the younger she grew at heart, the

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more intense became her love, and also the more bitter she herself became, until it was torture to him and to her, to such a degree, in fact, that one night their young child, awakened by a terrible outburst of indignation and temper on the part of his mother, jumped out of his bed, and running up to her exclaimed, 'Mamma, mamma, don't do like Madame Lafarge.' *

"A separation became inevitable. She who had been Miss Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

After some years of acute physical and mental suffering, Henrietta died on March 3, 1854. Berlioz put two wreaths on her grave, one for him, one for their absent son, Louis the sailor. Jules Janin sang her requiem in a memorable feuilleton.

*
* *

The symphony was performed in Boston for the first time October 14, 1881, by Theodore Thomas's orchestra, assisted by a local chorus drilled by J. B. Sharland. The solo singers were Mrs. F. P. Whitney, who was called on suddenly to take the place of Miss Cary, Jules Jordan, and Georg Henschel. The performance was repeated on

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October 15. But the scherzo, "Queen Mab," had been played before by Thomas's orchestra, November 28, 1873. Thomas produced the symphony in New York in 1876.

The last performance of the "Queen Mab" scherzo, the Garden Scene, and the Ball at Capulet's at a concert of the Boston Symphony Orchestra in Boston was on November 24, 1917.

ADDENDUM: Apropos of Debussy's "Nocturnes" performed on March 7, 8, 1919. Mr. Eugène Ysaye, now the conductor of the Cincinnati Symphony Orchestra, told this story to Mr. Frederick H. Martens, who published it in the *Musical Observer:* "Debussy, as you know, wrote practically nothing originally for the violin and piano—with the exception, perhaps, of a work published by Durand during his last illness. Yet he came very near writing something for me. Fifteen years ago he told me he was composing a 'Nocturne' for me. I went off on a concert tour and was away a long time. When I returned to Paris I wrote to Debussy to find out what had become of my 'Nocturne.' And he replied that, somehow, it had shaped itself up for orchestra instead of a violin solo. It is one of the 'Trois Nocturnes' for orchestra, which Debussy dedicated to me."

This is an interesting story, but unfortunately the score of the "Nocturnes" is dedicated to George Hartmann, librettist and publisher of music.

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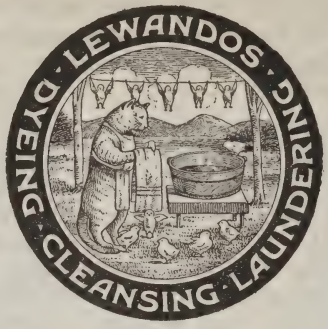

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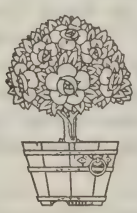

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AT 2.30 O'CLOCK

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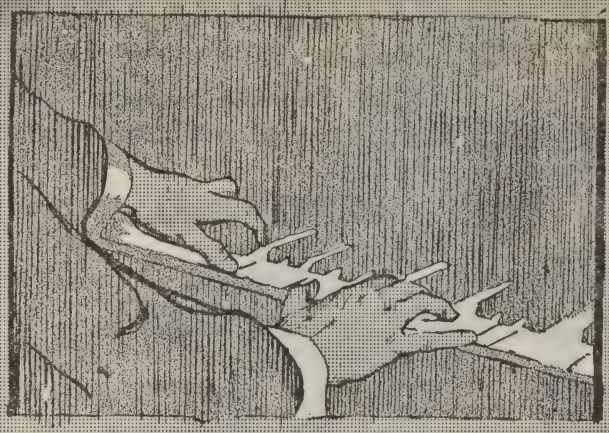

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Mozart . . . . . Symphony in D major (Köchel 504)

I. Adagio; Allegro.
II. Andante.
III. Finale: Presto.

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Symphony in D major (Köchel, No. 504), Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This symphony was composed in December, 1786. Performed in Prague at a concert given by Mozart early in 1787, it awakened extraordinary enthusiasm. Franz Niemtschek of Prague, who wrote a biography of Mozart (1798), said of the two concerts (the first was on January 19): "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The compositions played at these concerts were all by Mozart, and he played the piano and improvised. The soprano, Anna Selina Storace, told Mozart's father that his son Wolfgang made the net sum of one thousand florins by the concerts.

The orchestra of the Prague Opera House was not numerically strong at the time; there were six violins, two violas, two basses. At Vienna the Opera orchestra of the same year had twelve violins in all, four violas, three violoncellos, and three double-basses. This orchestra, it is true, was strengthened on grand occasions,—always for the concerts given in aid of the pension fund for musicians, when one hundred and eighty

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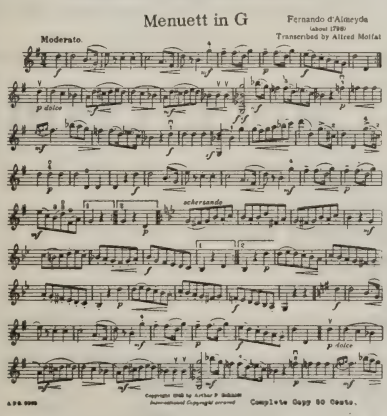
FERNANDO D'ALMEYDA
(Circa 1798)
MENUETT in G
Transcribed by ALFRED MOFFAT



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to two hundred players took part. An orchestra of two hundred assisted in the performance of an oratorio by Dittersdorf, and Risbeck spoke in his letters of four hundred musicians playing together in Vienna for the benefit of the widows of colleagues. Mozart himself mentioned in 1781 a performance of a symphony by him with forty violins and the wind instruments all doubled, "also ten violas, ten double-basses, eight violoncellos, and six bassoons." But as a rule the compositions of this period were designed for small orchestras.

This symphony is noteworthy in two respects: there is an introductory slow movement, and there is no minuet. Köchel attributes forty-nine symphonies to Mozart. Only four (44, 45, 46, and 47) begin with an introduction, in these instances adagio. It is to be noticed that the symphony which precedes chronologically (1783) the one played at this concert has such an introduction and is also without a minuet. The "Parisian" symphony, No. 39 (K. 297), composed in 1778, is also in D major and without a minuet. It was in his sixth symphony (K. 43), composed in 1767, that Mozart used the minuet, here without a trio. It is true that the second symphony, with the alleged date 1760 (London), contains two minuets, but the authenticity of the date has been disputed on apparently good grounds.

This symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

The introduction, Adagio, D major, 4-4, is free in form. A strong unison and octave D in the full orchestra, followed by ascending figures, leads to a rambling violin theme, chords over an arpeggio bass, which alternate with an ascending series of turns in the first violins, and then a piano hold on the dominant.

The first movement, Allegro, in D major, 4-4, begins piano with the first theme, which in more than one way reminds the hearer of the first

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theme in the overture to "Don Giovanni," written about ten months afterwards. There is also the prophecy of a figure in the overture to "The Magic Flute." The second theme is of a quieter nature and in A major. The free fantasia is rather long. The movement is characteristically Mozartian.

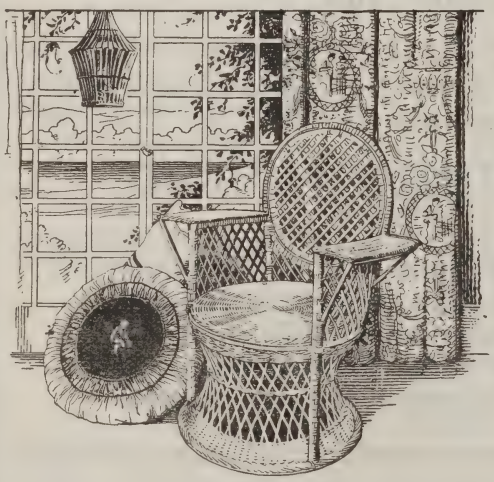
The second movement, Andante, G major, 6-8, has been praised by German commentators for its "spring freshness." Ferdinand Hand, in his "Æsthetik der Tonkunst," quoted it as a perfect example of Mozart's "exquisite grace." The drums and trumpets are silent. The movement is in sonata form.

Finale: Presto, D major, 2-4, is a brilliant rondo on three themes. Michel Brenet is reminded by the first of an air from "The Marriage of Figaro." The resemblance is not striking.

* * *

When was this symphony first produced in Boston? Was it at a concert of the Orchestral Union, led by Mr. Zerrahn, at Tremont Temple, February 1, 1860? The programme as a whole is worth quoting:—

Symphony No. 1, in three parts (First time.)	*Mozart*
Waltz, Sanderlinge (*sic*)	*Lanner*
Overture, "Der Freischütz"	*Weber*
Elegy of Tears	*Schubert*



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Allegretto from Symphony-cantata . . . . . *Mendelssohn*
Quadrille, "North Star" . . . . . *Strauss*

The concert began at three P.M. Single tickets were sold for twenty-five cents, and a package of six cost one dollar.

The last performance of this symphony here by the Boston Symphony Orchestra was on April 25, 1914.

* * *

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).

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"Le Pause del Silenzio" ("The Pauses of Silence"): Seven Symphonic Expressions . . . . . G. Francesco Malipiero

(Born at Venice in 1882; now living.)

"The Pauses of Silence" was performed for the first time at a concert in the Augusteo, Rome, conducted by Arturo Toscanini, on January 27, 1918.

The work calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, celesta, harp, and strings.

Some one has given as a sub-title: "Shudders, songs, cries, laments." The score has no sub-title, no argument or explanatory note. When the music was performed in Rome, this explanation was published: "A work formed of seven short episodes conjoined by the motive, which, pronounced by a single voice, returns between these episodes, which, representing shudders, songs, cries, lamentations, interrupt the monotonous and silent flow of the tempo.

***

Malipiero studied with Enrico Bossi, now director of the Academy of Saint Cecilia in Rome. Later he spent some time in Germany. Returning to Italy he acquainted himself thoroughly with the music of Moussorgsky, Stravinsky, and the younger Hungarian composers.

Here is a partial list of his compositions:—

Operas: "Elen e Fuldano," in three acts, 1907–09. This opera has been destroyed by the composer.

"Canossa," one-act tragedy, 1911.

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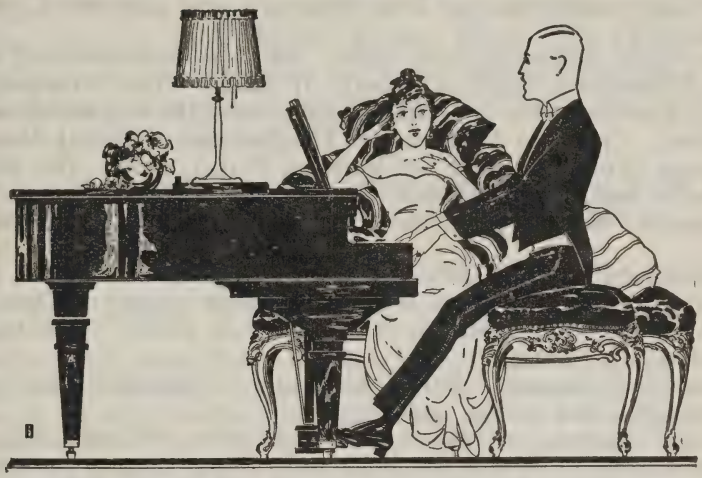

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"Sogno di un tramonto di autumno," based on a lyric by d'Annunzio, 1913.

"Sette Canzoni," a short opera in seven episodes, which unfold themselves during the singing of seven songs, old Italian airs. The action is mimed. The libretto is by the composer.

"Pantea," symphonic mimodrama for a dancer, chorus, a baritone not seen, and orchestra.

ORCHESTRAL: Sinfonia degli Eroi, 1905. Performed in Vienna in 1912. This symphony has been destroyed and disavowed by the composer.

Two Suites: Impressioni del Vero. No. 1 is illustrative of three birds—Il Capinero (The Black Cap); Il Picchio (The Woodpecker); Il Chiu (The Owl); No. 2, I Cipressi e Il Vento (The Cypress-trees and The Wind); Colloquio de Campane (The Dialogue of Bells); Baldoria Campestre (Rustic Feasting, or Wedding Party), 1910. The first of these suites was played in London on August 22, 1918.

"Armenia," a little orchestral suite based on Armenian folk-songs, 1917.

"Sinfonia del Silenzio e della Morte." This symphony in three parts was performed in Paris at a Colonne-Lamoureux concert on December 3, 1916. The first movement is entitled "Tragic Dance"; the second, "Symphony of Silence."

"Ditirambo Tragico," 1917. This and "Armenia" have been performed in Rome at the Augusteo.

"Arion," Fantasia for orchestra with violoncello obbligato, 1914.

MISCELLANEOUS: Sonata for violoncello, 1907; Quartet for strings, 1907; Poemetti lunari, 1909–10; Sonnets des Fées, text by d'Annunzio; Poemi Asolani for pianoforte, 1916; "Keepsake," 1918; Preludi Autumnal; "Maschere che passano" for pianoforte; "Barlumi" for pianoforte, etc.

***

This Malipiero is not to be confounded with Francesco Malipiero, born at Rovigo, Italy, in 1822, the composer of several operas: "Giovanua 1a di Napoli," Padua, 1842; "Attila," Venice, 1846—this opera entitled "Ildegonda di Borgogna" was performed later at Milan; "Alberigo da Romano," Venice, 1846, revived there 1869; "Linda d'Ispahan," Venice, 1871; "Fernando Cortez," Venice, 1851. He also composed several songs for one or more voices, and a cantata "A Rossini" for mixed chorus.

***

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The composer whose music is heard to-day belongs to the younger Italian school that includes Tommasini, Respighi, Pizzetti, Castelnuovo, and some others.

The name of Vincenzo Tommasini, who was born at Rome in 1880, is not wholly unknown in Boston. The Kneisel Quartet played his quartet in F major on January 5, 1915. A pupil of Stanislao Falchi in composition and of Ettore Pinelli for the violin, at the Academy of St. Cecilia in Rome, he obtained the degree of Doctor of Philosophy from the University of Rome. In Germany he studied composition with Max Bruch. His chief compositions are these: Operas: "Medea," Trieste, 1906; "Ugual Fortuna" (his own libretto), winning a prize offered by the Municipality of Rome, 1913. Orchestral: Overture to Calderon's "Life is a Dream," "Poema Erotico," Prelude to Baudelaire's "Hymne à la Beauté"; Suite in four movements; "Moonlights," comprising "Churches and Ruins" and "Serenade." These orchestral pieces have all been played in Rome under Mr. Toscanini's direction. "Moonlights" was performed at Chicago by the Chicago Symphony Orchestra, March 7, 8, 1919. Add a violin sonata, two string quartets, and some pianoforte pieces.

Ottorino Respighi was born at Bologna in 1879. Having studied with his father, he took further lessons at the Lyceum under Sarti, Torchi, and Martucci. Having been graduated in composition in 1901, he visited foreign countries, and at Petrograd studied with Rimsky-Korsakoff. For seven years he has been professor of composition at the Musical Lyceum in Rome. Chief works: Operas: "Re Enzo," Bologna, 1908; "Semirama," Bologna, 1910; "Marie Victoire." Orchestral: "Fontane di Roma," Symphonic poem, Rome, February 10, 1918; London, June 20, 1918; New York, Philharmonic Society, February 13, 1919; Dramatic Symphony, Suite, Nocturne, Suite all' antica for strings and organ, a pianoforte concerto, a quintet, quartets, and ballads.

Ildebrando Pizzetti, born at Parma in 1880, studied there at the Conservatory. He is now Director of the Musical Institute of Florence. Opera, "Fedra," based on d'Annunzio's tragedy, Milan, in the season

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"These Italian modernists must not be confused, as Mr. Frederick Martens says, with the aggressive musical futurists led by Marinetti and Pratella, devoted to the glorification of noise, who are not backward in alluding to 'their blood-red banner' and may be called musical Bolsheviki. Nor have these composers anything to do with men as Puccini, Mascagni, Leoncavallo, Franchetti, Montemezzi, and Zandonai, who have devoted themselves principally to opera, the traditional form in which Italian art has so gloriously established itself in the whole world.

"This new Italian school, in which are engaged Casella, Tommasini, Respighi, Malipiero, Pizzetti, Castelnuovo, DeSabata, and others, differs also entirely from that rather conservative group of composers like Sgambati, Martucci, Bossi, Sinigaglia, and Scalero, whose noble works, strongly inspired with German classics, are already well known in this country.

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ism, the Stravinskian primitivity, the brutality of Strauss, the scientific coldness of Schoenberg, and the daring fantasy of the Hungarians. Beyond the use of the most modern methods (methods which many would like to see tabooed, probably thinking that Italian art has found its final formula in "La donna e mobile" or "Santa Lucia") there is a growing tendency towards simplicity, architectural sobriety, sturdiness and firmness of line, familiar vivacity, and curious sensuality constantly on the *qui vive*. These qualities, which are the classical ones of the Italian spirit, will, when once more brought back to their full fruition in our art, distinguish the new Italian music from its glorious older sisters of Europe. Such is the ideal towards which aspire the efforts of the young group who in 1917 founded in Rome the "Italian Society of Modern Music."'

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"This is the group of men whose compositions will be performed for the first time in America during the present season. In Italy, France, Switzerland, and England they have already won much praise and admiration, and Pierre Lalo, the eminent critic of the *Temps*, in speaking of them did not hesitate to declare: 'A generation of young symphonists is at present time rising to the surface in Italy, not theatrical musicians, who seek gross effects, but real musicians well acquainted with all the resources of their art and capable of restoring to Italy its wealth and its glory of former times.'

"It is hard to predict how these symphonists will be received in America. A few years ago, perhaps, their accents would have aroused

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little interest and little sympathy in this country; maybe, on account of their strangeness, they would not have been understood at all. But now it is different. America and Italy have suffered together and together drunk of the waters of bitterness. 'Suffering is not a mystery,—it is a revelation'—and in sobs and tears men learn only too well how to understand and appreciate each other. Oh! let us hope that the tears of these interminable years of war will not have been shed in vain, and that people and nations will come together with so much sincerity and love that the dream dreamt long ago by our great Mazzini will finally come to a realization, and that the world will recognize that he was right when, with the audacity of a seer, he prophesied like this: 'The map of Europe will be remade. The countries of the peoples will arise, defined by the voice of the free, upon the ruins of the countries of kings and privileged castes. Between those countries there will be harmony and brotherhood.'"

Mr. Joseph Jacques Thibaud, violinist, was born at Bordeaux, France, on September 27, 1880. Until he was thirteen years old, he was taught by his father. Entering the Paris Conservatory he took lessons of Martin Marsick and in 1896 was awarded a first prize. (First prizes were also awarded that year to Messrs. Sechiari and Monteux, pupils of Berthelier, and Soudant, pupil of Lefort.) Thibaud's brother, Joseph Charles, born at Bordeaux on February 25, 1875, took a first prize at the Paris Conservatory for pianoforte-playing in 1892. Another brother, Henri Bernard, a violoncellist, and a student at the Paris Conservatory, was born at Bordeaux on July 8, 1877.

In his twelfth year Mr. Thibaud had played in public at Angers. In Paris he had become known by his brilliant solos at the Café Rouge in the rue de Tournon, frequented by Conservatory pupils, who were in the habit of playing there in ensemble and as soloists. He joined Colonne's orchestra in 1897 and in 1898 became the solo violinist of that orchestra. In 1899–1900 he appeared as a virtuoso in towns of France, and at Brussels, Mannheim, and Geneva; in 1901 at Berlin, Amsterdam,

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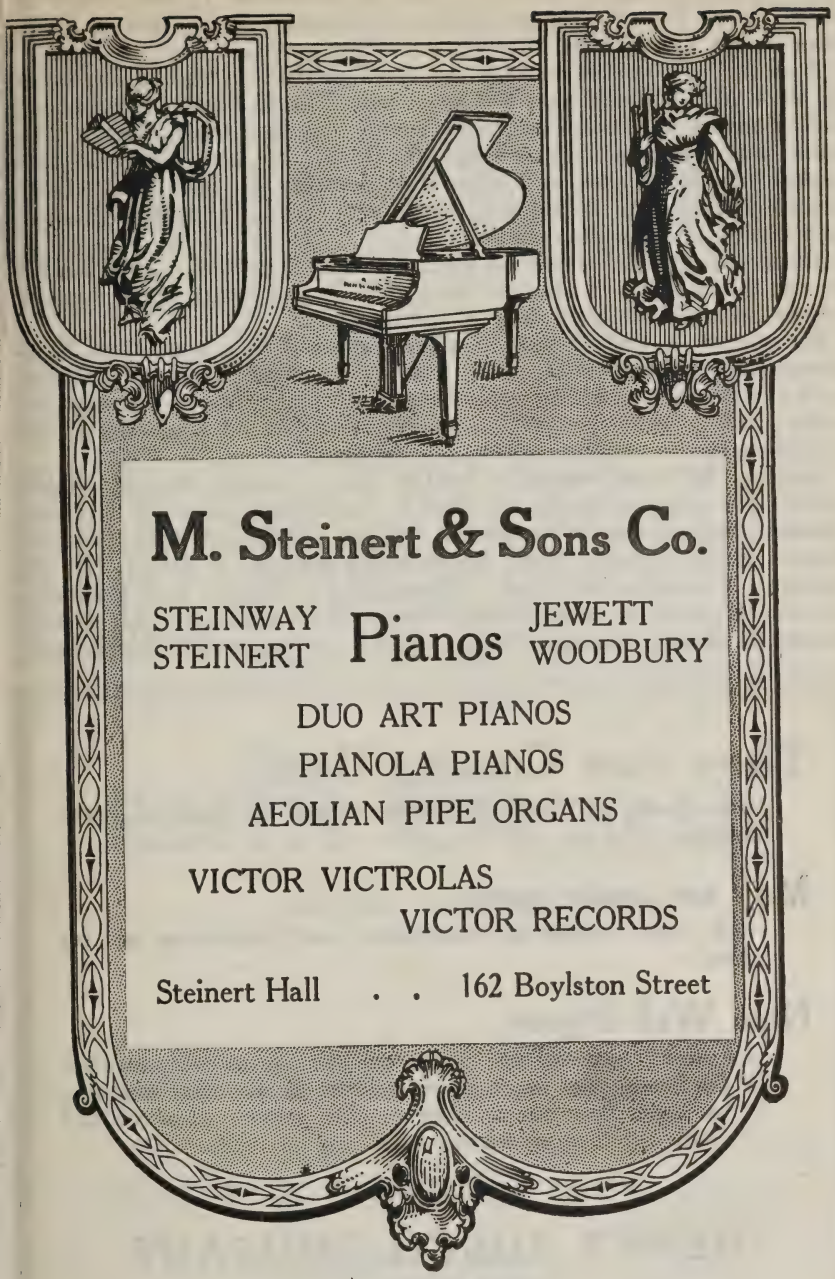
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Lisbon; in 1902–03 in Russia, the Scandinavian countries, Roumania, Italy, Spain.

His first appearance in Boston was on November 7, 1903, when he played César Franck's sonata with André Benoist, and pieces by Bach, Saint-Saëns, Vieuxtemps, Marsick, and Wieniawski.

A second visit to this country was made in 1913–14 and on December 28, 1913, Mr. Thibaud gave a concert with Harold Bauer in Symphony Hall: Sonatas by Franck and Beethoven (the Kreutzer), Bach's Chaconne, and a Sarabande and Gigue by Bach. He gave a concert with Carlos Salzedo, harpist, in Jordan Hall, January 31, 1914: Lalo's Symphonie Espagnole; pieces by Beethoven, Bach, Desplanes-Nachez, Saint-Saëns, Fauré, Wieniawski.

When the war broke out, he went into active service. Late in 1916 he was given leave of absence from the French Army on account of injuries received while on duty in the trenches.

He played in Boston with George Copeland in a concert at Symphony Hall, December 24, 1916: Lalo's Symphonie Espagnole, Chausson's Poème, and pieces by Saint-Saëns. Nicolai Schneer, accompanist.

On April 2, 1917, he gave a concert with Harold Bauer in Jordan Hall: Sonatas by Beethoven, Franck, Mozart.

January 12, 1918, recital in Jordan Hall: Lekeu's Sonata; Saint-Saëns's Concerto in B minor; Bach's Chaconne; pieces by Guiraud, Marsick, Saint-Saëns, Wieniawski. March 24, concert with Guiomar Novaes in Symphony Hall: Beethoven's Sonata, F major, Op. 24; Mozart's Concerto in E-flat; Vieuxtemps's Ballade and Polonaise. October 27, concert with Harold Bauer in Symphony Hall: Grieg's Sonata, C minor; Franck's Sonata; pieces by Ysaye and Wieniawski.

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Concerto in B minor for Violin, No. 3, Op. 61.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Pablo de Sarasate, to whom it is dedicated. It was played for the first time in Boston by Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterwards at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret (April 9, 1904), Mr. Noack (November 20, 1909), Mr. Ysaye (March 8, 1913), Miss Seydel (March 1, 1918).

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin. There is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the

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second theme itself, which is now in B major. This theme is developed. In the coda the first theme is developed in a new way.

The second movement, Andantino quasi allegretto, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in Siciliano * rhythm is sung by the solo violin. The closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin. There is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks around the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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octaves against repeated chords in the wood-wind and the horns. The solo violin having sung the second phrase of the theme proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, Molto moderato e maestoso, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, Allegro non troppo, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti. Then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, afterwards sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. The muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major. The proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and the violoncellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Otto Neitzel, in his Life of Saint-Saëns (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an in-

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strumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

"Mazeppa": Symphonic Poem No. 6 for Full Orchestra (after Victor Hugo) . . . . . Franz Liszt

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron * of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

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The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915, October 13, 1916.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

MAZEPPA.

Away! Away!—BYRON, *Mazeppa.*

En avant! En avant!

I.

Ainsi, quand Mazeppa, qui rugit et qui pleure,
A vu ses bras, ses pieds, ses flancs qu'un sabre effleure,
Tous ses membres liés
Sur un fougueux cheval, nourri d'herbes marines,
Qui fume, et fait jaillir le feu de ses narines
Et le feu de ses pieds;

Quand il s'est dans ses nœuds roulé comme un reptile,
Qu'il a bien réjoui de sa rage inutile
Ses bourreaux tout joyeux,
Et qu'il retombe enfin sur la croupe farouche,
La sueur sur le front, l'écume dans la bouche,
Et du sang dans les yeux;

Un cri part, et soudain voilà que par la plaine
Et l'homme et le cheval, emportés, hors d'haleine,
Sur les sables mouvants,
Seuls, emplissant de bruit un tourbillon de poudre,
Pareil au noir nuage où serpente la foudre,
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Comme ces ouragans qui dans les monts s'entassent,
Comme un globe de feu;
Puis déjà ne sont plus qu'un point noir dans la brume,
Puis s'effacent dans l'air comme un flocon d'écume
Au vaste océan bleu.

Ils vont. L'espace est grand. Dans le désert immense,
Dans l'horizon sans fin qui toujours recommence,
Ils se plongent tous deux.
Leur course comme un vol les emporte, et grands chênes,
Villes et tours, monts noirs liés en longues chaînes,
Tout chancelle autour d'eux.

Et si l'infortuné, dont la tête se brise,
Se débat, le cheval, qui devance la brise,
D'un bond plus effrayé,
S'enfonce au désert vaste, aride, infranchissable,
Qui devant eux s'étend, avec ses plis de sable,
Comme un manteau rayé.

Tout vacille et se peint de couleurs inconnues:
Il voit courir les bois, courir les larges nues,
Le vieux donjon détruit,
Les monts dont un rayon baigne les intervalles;
Il voit; et des troupeaux de fumantes cavales
Le suivent à grand bruit!

Et le ciel, où déjà les pas du soir s'allongent,
Avec ses océans de nuages où plongent
Des nuages encor,
Et son soleil qui fend leurs vagues de sa proue,
Sur son front ébloui tourne comme une roue
De marbre aux veines d'or!

Son œil s'égare et luit, sa chevelure traîne,
Sa tête pend; son sang rougit la jaune arène,
Les buissons épineux:
Sur ses membres gonflés la corde se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

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Sa chair tombe en lambeaux;
Hélas! voici déjà qu'aux cavales ardentes
Qui le suivaient, dressant leurs crinières pendantes,
Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'œil rond, qui s'effraie,
L'aigle effaré des champs de bataille, et l'orfraie,
Monstre au jour inconnu,
Les obliques hiboux, et le grand vautour fauve
Qui fouille au flanc des morts, où son col rouge et chauve
Plonge comme un bras nu!

Tous viennent élargir la funèbre volée;
Tous quittent por le suivre et l'yeuse isolée,
Et les nids du manoir.
Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

La nuit descend lugubre, et sans robe étoilée,
L'essaim s'acharne, et suit, tel qu'une meute ailée,
Le voyageur fumant.
Entre le ciel et lui, comme un tourbillon sombre,
Il les voit, puis les perd, et les entend dans l'ombre
Voler confusément.

Enfin, après trois jours d'une course insensée,
Après avoir franchi fleuves à l'eau glacée,
Steppes, forêts, déserts,
Le cheval tombe aux cris des mille oiseaux de proie.
Et son ongle de fer sur la pierre qui broie
Éteint ses quatre éclairs.

Voilà l'infortuné, gisant, nu, misérable,
Tout tacheté de sang, plus rouge que l'érable,
Dans la saison de fleurs.
Le nuage d'oiseaux sur lui tourne et s'arrête;
Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs.

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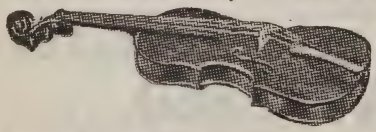
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Eh bien! ce condamné qui hurle et qui se traîne,
Ce cadavre vivant, les tribus de l'Ukraine
Le feront prince un jour.
Un jour, semant les champs de morts sans sépultures,
Il dédommagera par de larges pâtures
L'orfraie et le vautour.

Sa sauvage grandeur naîtra de son supplice.
Un jour, des vieux hetmans il ceindra la pelisse,
Grand à l'œil ébloui;
Et quand il passera, ces peuples de la tente,
Prosternés, enverront la fanfare éclatante
Bondir autour de lui!

II.

Ainsi, lorsqu'un mortel, sur qui son dieu s'étale,
S'est vu lier vivant sur ta croupe fatale,
Génie, ardent coursier,
En vain il lutte, hélas! tu bondis, tu l'emportes
Hors du monde réel, dont tu brises les portes
Avec tes pieds d'acier!

Tu franchis avec lui désert, cimes chenues
Des vieux monts, et les mers, et, par-delà des nues,
De sombres régions;
Et mille impurs esprits que ta course réveille
Autour du voyageur, insolente merveille,
Pressent leurs légions!

Il traverse d'un vol, sur tes ailes de flamme,
Tous les champs du possible, et les mondes de l'âme;
Boit au fleuve éternel;
Dans la nuit orageuse ou la nuit étoilée,
Sa chevelure, aux crins des comètes mêlée,
Flamboie au front du ciel,

Les six lunes d'Herschel, l'anneau du vieux Saturne,
Le pôle, arrondissant une aurore nocturne
Sur son front boréal,
Il voit tout; et pour lui ton vol, que rien ne lasse,
De ce monde sans borne à chaque instant déplace
L'horizon idéal.

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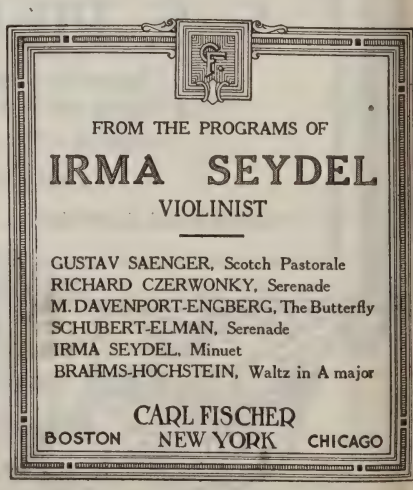

Qui peut savoir, hormis les démons et les anges,
Ce qu'il souffre à te suivre, et quels éclairs étranges
À ses yeux reluiront,
Comme il sera brûlé d'ardentes étincelles,
Hélas! et dans la nuit combien de froides ailes
Viendront battre son front?

Il crie épouvanté, tu poursuis implacable.
Pâle, épuisé, béant, sous ton vol qui l'accable
Il ploie avec effroi;
Chaque pas que tu fais semble creuser sa tombe.
Enfin le terme arrive . . . il court, il vole, il tombe,
Et se relève Roi!

The literal English prose of Hugo's poem is as follows:— *

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go one. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the

* This translation is by William Foster Apthorp.

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broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan or high there.

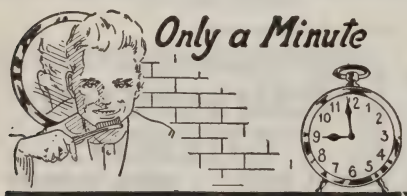
The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burn with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!



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II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O imprudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

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Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a

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lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, violoncellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and violoncellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

* * *

Some time after its performance in Weimar, Liszt sent the score of "Mazeppa" to Wagner. On July 12, 1856, Wagner wrote back:—

"But 'Mazeppa' is frightfully beautiful: I was quite out of breath

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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when I had only read it through for the first time! I pity, too, the poor horse: Nature and the World are terrible, after all.

"At bottom I feel more like writing poetry than composing, just now: it takes a monstrous obstinacy to keep up playing wheel-horse. I have again two wonderful subjects that I must work out, some time or other: Tristan and Isolde (that you know!); and then—the Victory—the holiest, completest redemption; but about this I cannot tell you. I can, however, interpret it otherwise than Victor Hugo, and your music has shown me this interpretation, only not the close—for greatness, fame, and dominion over nations I care not a rap."

Saint-Saëns says of this symphonic poem, which he considers a masterpiece, that any imitation of the galloping horse is wholly secondary; "the title indicates the subject, and determines sufficiently the train of thought. . . . The horse devours space, but all the interest is concentrated on the man who thinks and suffers. Toward the middle of the composition, one is impressed by a limitless immensity: horse and rider fly over the boundless steppe, and the man feels confusedly the thousand details of the expanse, the more because he does not see them." ("Harmonie et Mélodie," Paris, 1885, pp. 170–172.)

In 1868 there was some talk of a performance of "Mazeppa" in Paris by Pasdeloup's orchestra. Liszt then wrote: "I am sure it will come to nothing, for in the present condition of things there would be only annoyances for every one and especially for me. Now that I am fifty-six years old I should not know how to rank myself among the *jeunes compositeurs*, and I am not dead enough to have my works taken seriously in Paris. You tell me that M. de Beust flatters himself

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THE PROGRAM

I.

Aria of "Ilia," from "Idomeneus" . . . . . Mozart

II.

The Heavy Hours
The Bee
He Stole my Tender Heart Away } . . . . . Harmonized by Samuel Endicott

Beneath a Weeping Willow's Shade (1788)
My Days have been so Wondrous Free (1758)
O'er the Hills (1788) } Words and Music by Francis Hopkinson (1727–1791)

III.

The Songs of Grusia . . Rachmaninoff
O'er the Steppe . . . Gretchaninoff

Chère Nuit (requested) . . . Bachelet
Ouvre ton Cœur . . . . . Bizet

IV.

Morning Hymn
Shouggie shou, my Bairnie
Spring } . . Henschel

When I Go Alone . . . Buzza-Peccia
Elf and Fairy (first time) . . Densmore
Kom Kyra . . . . . Thrane

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on being understood by his tom-cat and the first comer in the street. I have not such advantages, and my audience is reduced to an X that I do not endeavor in any way to detach." ("Briefe an eine Freundin," Leipsic, 1894, p. 199.)

The story of Mazeppa has been a theme for poets, novelists, dramatists, painters, and composers. Byron's poem was completed in 1818. Mazeppa is the central figure of Pushkin's "Pultowa." There are also dramas by Slowacki, Gottschall, Milner, and others. That remarkable woman, Adah Isaacs Menken, is still known as "Mazeppa" Menken. The novel by Bulgarin and the pictures by Horace Vernet are known to many.

Among the musical works incited by the story of Mazeppa are operas by Campana (Bologna, 1850), Wietinghoff (St. Petersburg, 1859), Pedrotti (Bologna, 1861), Tschaikowsky (Moscow, 1884), the Marquise de Grandval (Bordeaux, 1892), Müncheimer (composed in the eighties of the last century, and produced at Warsaw in 1900).

J. M. Maurer wrote the music for a melodrama (Bamberg, 1837). There is an opera-bouffe "Mazeppa," music by Pourny (Paris, 1872); a cantata by Pouget (Paris, 1873); a Ballade for orchestra by T. H. Frewin (London, 1896).

An opera by Milliet was composed about 1875, but I find no record of a performance.

Mazeppa has figured in ballet pantomime, circus and burlesque.*

TYPOGRAPHICAL ERROR: Programme Book of March 28, 29, 1919, page 1028, third line from the top. For Brahms's Concerto "No. 12" read "No. 2."

* See C. White's equestrian burlesque in which White took the part of Mazeppa under the assumed name of Satinette.

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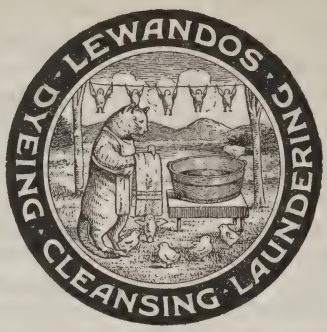

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II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro; In tempo d'allegro. Thunder-storm; Tempest: Allegro.
IV. Shepherd's song; Gladsome and thankful feelings after the storm: Allegretto.

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III. Comodo.
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(See page 1105)

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Weber	Rondo Brilliant
Chopin	12 Preludes
Scriabin	Etude, E major
Rachmaninoff	2 Preludes
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Ballade, F major; Mazurka, D-flat; Mazurka, G-sharp minor; Barcarolle	Chopin
Prelude, A minor; La danse de Puck	Debussy
Sphinx; Lotus Land; Valse Caprice	Cyril Scott
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HENRI RABAUD, Conductor

Programme of the Twenty-first Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 11

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 12

AT 8.00 O'CLOCK

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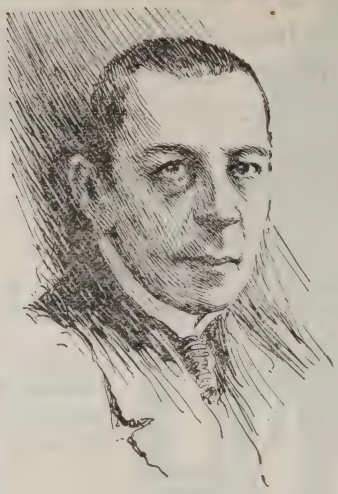

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The Twenty-third Matinee of the Boston Symphony Orchestra, scheduled for Friday, April 25, coincides with the time named for the Parade of the 26th Division. Therefore this concert has been postponed until Saturday, April 26, at 2.30 p.m.

Tickets dated Friday afternoon, April 25, should be used for the concert Saturday afternoon, April 26.

Twenty-first Programme

FRIDAY AFTERNOON, APRIL 11, at 2.30 o'clock

SATURDAY EVENING, APRIL 12, at 8.00 o'clock

Magnard . . . "Hymne à la Justice" ("Hymn to Justice")
(First time in Boston)

Beethoven . . Symphony in F major, No. 6, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro; In tempo d'allegro. Thunder-storm; Tempest: Allegro.
IV. Shepherd's song; Gladsome and thankful feelings after the storm: Allegretto.

Foote . . . . Four Character Pieces (after the Rubáiyát of Omar Khayyám)

I. Andante comodo.
II. Allegro deciso.
III. Comodo.
IV. Andantino ben marcato; Molto allegro; Tempo primo.

Dubois . . . . . Overture to "Frithjof"

There will be an intermission of ten minutes after the symphony

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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"Hymne à la Justice" ("Hymn to Justice"), Op. 14.

Albéric Magnard

(Born at Paris, June 9, 1865; died defending his house in Baron (Oise) against the German invasion on September 3, 1914.)*

Magnard composed the "Hymne à la Justice" in 1902, and published it privately in 1904. The score is dedicated to Emile Gallé. The first performance was at the Conservatory concerts of Nancy, January, 1903, Guy Ropartz conductor. In *Le Guide Musical* for January 18 of that year, Henri Lichtenberger made these comments:—

"Together with Ysaye (the soloist) the honors of the concert went to M. Magnard, whose 'Hymn to Justice' was played. It is distinctly a work of the first order, as well by its loftiness and nobility of inspiration as by its beauty of construction. Magnard evoked with great emotional intensity the impression of Justice the Avenger and the Peacemaker; warlike and formidable when arraigned against Evil, but redolent of peace and concord when in a final chorale, she draws the hearts of men together. It is scarcely necessary to observe that M. Magnard shows no literal or descriptive intention, and that his

*So Vuillermoz gives the date. *Le Guide Musical* of August, 1914–December, 1916, gives September 21.

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Hymn, built upon two themes of contrasting character, develops by purely musical methods. But the special emotion of the composer is evident enough, in its sovereign clarity and extraordinary intensity. The work had a marked success, and will be repeated at a later concert.'

M. d'Indy, as guest conductor of the Boston Symphony Orchestra conducted Magnard's "Chant Funèbre" at Philadelphia, December 4, 1905; Washington, December 5; and New York, December 9. The Longy Club brought out Magnard's Quintet for flute, oboe, clarinet, bassoon, and pianoforte on November 18, 1907, and repeated it by request on February 10, 1908. Due respect has been paid to the memory of Magnard since his death. A concert of his works, the first of a series called "Concerts Gaulois," was given on February 19, 1917, directed by Hélène Slatoff-Portier in aid of a fund for French musicians, including "Promenades" for pianoforte, vocal music from "Bérenice" and "Yolande," part of his Violin Sonata, and an excerpt from the string quartet. The Flonzaley Quartet played the Serenade from his quartet on February 20, 1919.

At the "Concert Gaulois," Mr. E. B. Hill gave a description of Magnard from reminiscences of his friends. He was short and solidly built, alert and vigorous of constitution, and tanned by his outdoor life. He was simple and brusque in manner, almost savagely frank in assertions of his opinions, keen of intelligence, and imposing of will power. He was indifferent of neglect, proud, independent, and detached from the world; fond of solitude, but not unsociable. For his friendships were close and affectionate, and he would sit up all night playing his music to a group of admirers. He was a sincere and honestly intelligent idealist, believing in the evolutionary development of music.

Mr. Hill finds that the burden of melody in his operas is borne by the orchestra, that Magnard has an innate dramatic instinct, with an insistence upon inner, moral conflict. In general estimate, that his music is conservative with bold, modern incursions, that it is sometimes

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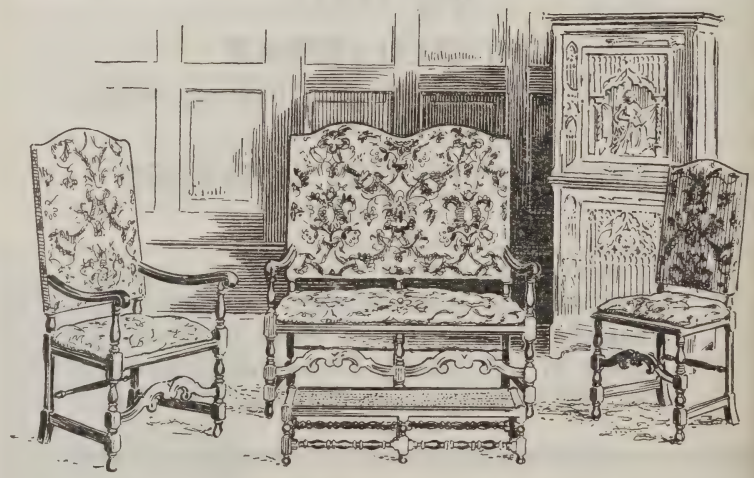
repellent, rough, sarcastic, misanthropic, at other times persuasively beautiful, but always of the sort that wears on acquaintance, reflecting his morally noble, independent, sincere, and idealistic character, made poetic by his artistic susceptibilities and his love of the country, but never frankly or consciously descriptive.

Lucien Denis Gabriel Albéric Magnard was the son of Francis Magnard, who, born in Brussels in 1837, was known as a novelist and journalist, but especially by his long editorship of *Figaro*. Albéric was educated at the Lycée Condorcet for the legal profession. Determined to be a musician, he entered the Paris Conservatory where he took a prize in harmony in 1883. He rebelled against his first masters, Massenet and Dubois, refusing to write cantatas and like forms, which he considered obsolete. At twenty-three he became the pupil of Vincent d'Indy, and developed so remarkably under his more liberal teacher that after a concert of Magnard's compositions in 1899, Pierre de Bréville was moved to say that the opera "Fervaal" and Magnard were d'Indy's two finest works. M. Gauthier-Villars, reviewing this concert, spoke of Magnard as a composer "wholly unknown to the great public, unfortunately a *Dreyfusard*, but a man congested with talent." He worked with d'Indy four years, studying the composition of operatic, symphonic, and chamber music. It was characteristic of him to avoid commercial dealings with publishers, publishing on his own account,



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and ignoring publicity altogether. Hence it was a long time before his music was known to other than his personal friends. At length Dukas, Ropartz, and Lalo brought his works into the light of public performance. "Yolande" and "Bérenice" were produced, a concert of his music was arranged, his symphonic pieces were occasionally performed.

He built himself a country residence at Baron near Paris, which he made a veritable museum of rare books, rugs, and tapestries. Here he enjoyed his collection, the beauties of the country around him.

There are conflicting accounts of his death. Whether he was shot by the enemy, or shot himself when his house was fired, is not certain. A strange, unconfirmed rumor goes about that the Germans rescued the manuscript of an unfinished opera, and carried it away with them.

Emile Vuillermoz describes the tragic event as follows in a letter to M. Bailly of the Flonzaley Quartet:—

"Magnard was of a retiring yet independent nature, excessively so, perhaps. His compositions were seldom heard; he was seldom seen in Paris. On the outbreak of the war he sent his wife and two daughters to Paris and stayed alone in the villa. There he made a voluntary sacrifice of his life. Alone and fearless he awaited the oncoming of the Germans. As he had written to a friend, 'The triumph of certain ideas is well worth the loss of our tranquillity—and even of our life.' It was the third of September, 1914. From his window Magnard saw

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the approaching enemy. Realizing the absolute helplessness of his position, he nevertheless fired on the squad and killed two Uhlans. A volley was the answer. His body was found in the charred débris of the villa, which the conquerors fired. To-day a shaft of marble marks the spot where this valiant patriot of France fell while defending his hearth from the depredations of an implacable enemy."

The "Hymn to Justice" is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets (fourth trumpet ad libitum), three trombones, harp, tympani, and strings.

The list of Magnard's chief published works follows: the opera "Yolande" in one act (libretto by Magnard), first performed at the Théâtre de la Monnaie, Brussels, December 27, 1892; "Guercœur," opera in three acts, libretto by Magnard, published in 1904; "Bérenice," first performed at the Opéra-Comique, Paris, December 15, 1911; three symphonies; orchestral "Suite in the Old Style," "Chant Funèbre" (in memory of his father); "Overture"; "Hymn to Venus"; "Hymn to Justice"; Quintet for wood-wind and pianoforte; String Quartet; Pianoforte Trio, Violin Sonata; "The German Rhine" for Chorus and Orchestra; "Four Poems in Music" for Baritone and Pianoforte; "Promenades" for Pianoforte, and "Three Pieces" for Pianoforte.

The editor of the Programme Books on account of sickness has been assisted by Mr. John N. Burk in the preparation of this article about Magnard.

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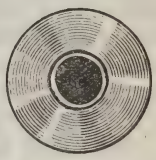

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Symphony No. 6, in F major, "Pastoral," Op. 68.

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

* Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratura." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the per-

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formance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

***

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature.

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He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush*)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. And beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

* M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P. H.

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Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont." Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re* *). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm re-

* In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.

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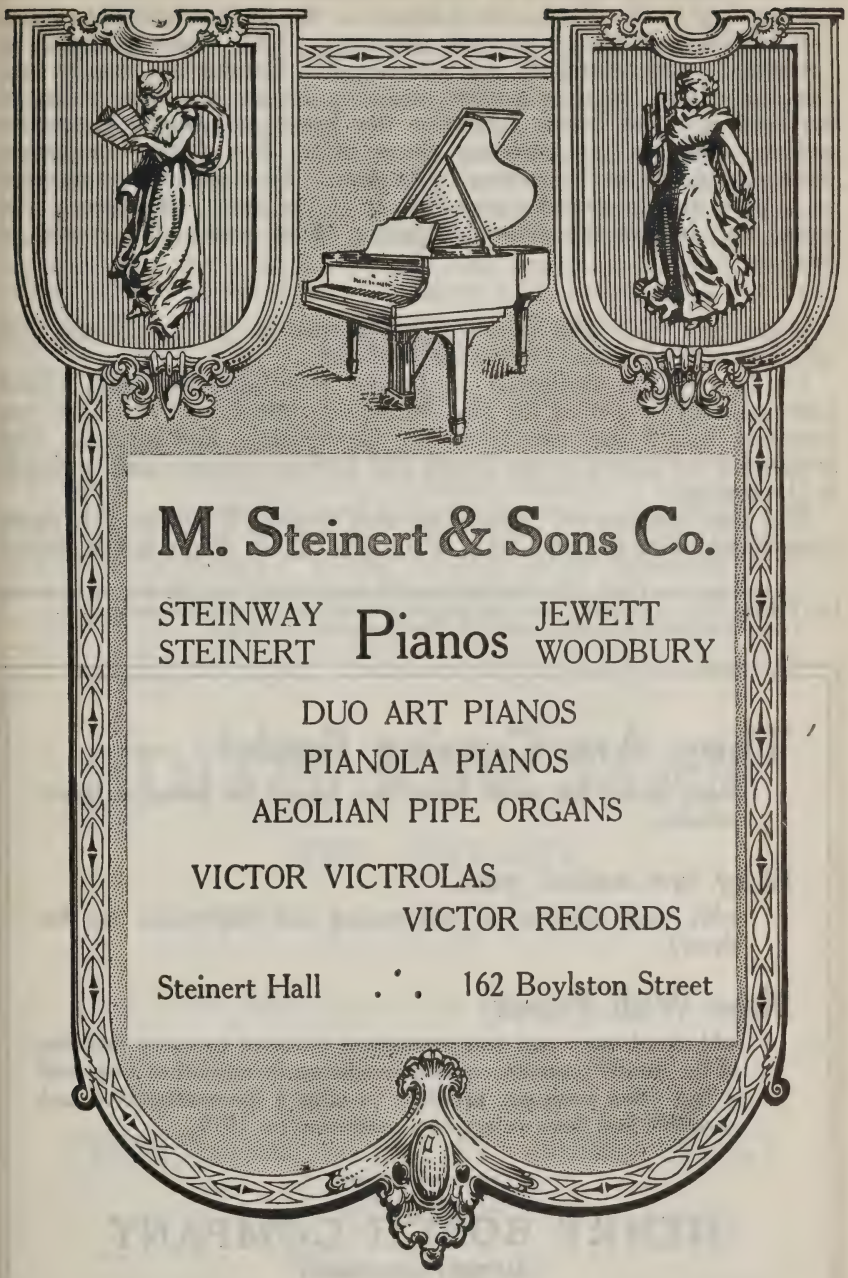
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turns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

***

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth.

The first movement, Allegro ma non troppo, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings.

* I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.

† See the volume of folk-songs collected by Professor Kuhac, of Agram.

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The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an arpeggio figure, which passes from first violins to second violins, then to violoncellos, double-basses, and wood-wind instruments. The development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, Andante molto mosso, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already exposed. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard."

The third movement is practically the scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor, the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series

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of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d'allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is

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hardly anything more than a series of repetitions of what has gone before.

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements beginning the third with the "jolly gathering of country-folk."

* * *

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journess" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas"*; and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

The first public performance in London was at a concert given for the benefit of Mme. Vaughan, May 27, 1811. Other first performances: Paris, March 15, 1829, Paris Conservatory; Petrograd, March 1, 1833; in Spain, in 1866, at Barcelona.

* * *

Beethoven in June, 1808, offered this symphony and the one in C

* Antonio L. de Ribas, born at Madrid, January 12, 1814; died in Boston, January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 and in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate then was Paul Fischer.

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minor, "one mass and a sonata for pianoforte and 'cello," to Breitkopf & Härtel for 900 florins; "this sum of 900 florins, however, must be paid according to *Vienna currency, in convention coin,* and this must be expressly stated on the draft." (The mass was the one in C; the sonata was Op. 69.) He stipulated that the two symphonies should not be published before six months. "I shall probably make a tour as winter approaches, and at any rate I do not wish them to become known during the summer." In July of the same year he offered the same composition with two sonatas for the pianoforte or "instead of them perhaps another symphony for 700 florins." "You see that I give more and take less—but that is the lowest figure. . . . I cannot consent to any modifications. It is the lowest I can manage, and I am convinced that you will not repent the bargain."

In 1809 he sent a list of small improvements "which I made during the performance of the symphonies—when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations." He wrote a few days afterwards that the title of the symphony in F should be "Pastoral Symphony, or Reminiscence of Country Life," expression of feeling rather than painting.

* * *

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose musical talent he fully appreciated; but that Beethoven often thought of a set and appointed argument when he composed. Beethoven especially disclaims any attempt at "painting" in this symphony; yet one enthusi-

astic analyst finds in the music the adventures of some honest citizen of a little town—we believe he locates it in Bavaria—who takes his wife and children with him for a holiday; another hears in a pantheistic trance "all the voices of nature." William Gardiner in 1832 made this singular remark,—singular for the period: "Beethoven, in his 'Pastoral Symphony,' has given us the warm hum of the insects by the side of the babbling brook; and, as our musical enterprise enlarges, noises will be introduced with effect into the modern orchestra that will give a new feature to our grand performances." He must have dreamed of Richard Strauss's bleating sheep and wind machine, of Paderewski's tonitruant.

Ambros wrote in "The Boundaries of Music and Poetry": "After all the very superscriptions 'Sinfonia eroica,' 'Sinfonia pastoral,' point to a profound individuality of the art work, which is by no means deducible from the mere play of the tones with forms. It has as yet not occurred to anybody to find the 'Heroic' Symphony not heroic and the 'Pastoral' Symphony not pastoral, but it surely would have called forth contradiction on all sides if the title-pages of both works had been accidentally interchanged. He that denies any other content of music than mere tone-forms set in motion has no right whatever to join in this contradiction. There is no heroic arabesque, no heroic kaleidoscopic picture, no heroic triangle or quadrangle." Hanslick has questioned the propriety of the title "Heroic," and Rubinstein argued at length against that title. Rubinstein expressed himself in favor of the programme "to be divined," and against the programme determined in advance. "I believe that a composer puts into his work a certain disposition of his soul, a programme, but with the firm belief that the

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performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; and that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand programme-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and nature; and this is why it is programme-music in the most logical acceptation of the term."

The following sayings of Beethoven, taken from "Beethoven: The Man and the Artist, as Revealed in his own Words," compiled and annotated by Friedrich Kerst and edited by Henry E. Krehbiel (New York, 1905), may well be quoted here:—

"I always have a picture in my mind when composing, and follow its lines." This was said in 1815 to Neate and with reference to the "Pastoral." Ries says that Beethoven frequently thought of an object while he was composing, "though he often laughed at musical delineation, and scolded about petty things of the sort."

"The description of a picture belongs to the field of painting; in this the poet can count himself more fortunate than my muse, for his territory is not so restricted as mine in this respect, though mine, on the other hand, extends into other regions, and my dominion is not easily reached."

"Carried too far, all delineation in instrumental music loses in efficiency." This remark is found in a sketch for the "Pastoral."

"How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires."

"O God! send your glance into beautiful nature and comfort your

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moody thoughts touching that which must be." To the "Immortal Beloved."

"My miserable hearing does not trouble me here [Baden]. In the country it seems as if every tree said to me: 'Holy! Holy!' Who can give complete expression to the ecstasy of the woods? Oh, the sweet stillness of the woods!" (July, 1814.)

"When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that Beethoven often poetized, or, as is said, composed there." (In the fall of 1817 to Mme. Streicher, who was taking a cure at Baden.)

***

It is said that, when Beethoven was about to move into an apartment rented for him at Baden, he said to the landlord: "This is all right—but where are the trees?" "There are none." "Then I shall not take the house," answered Beethoven. "I like trees better than men."

In his note-books are these passages: "On the Kahlenberg, 1815, end of September." "God the all powerful—in the forest—I am happy—happy in the—forest every tree speaks—through you." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

Justin Heinrich Knecht (1752–1817) composed a symphony, "Tone Pictures of Nature" (1784), with a programme almost identically the same as that used by Beethoven, although the storm scene was to Knecht the most important section of the symphony.

In 1810 E. T. A. Hoffmann, after the parts of Beethoven's "Pastoral" had been published, wrote a carefully considered study of the work for the *Allgemeine musikalische Zeitung* of Leipsic (January 17), undoubtedly the first critical article on the symphony.

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These short pieces are transcriptions from a set of pianoforte pieces, "Five Poems after Omar Khayyám."* The original pianoforte pieces were composed at Dedham in the summer of 1898, and four of them were orchestrated two years later. These transcriptions were performed for the first time by the Theodore Thomas Orchestra, led by Mr. Stock, at Chicago, December 20, 21, 1907. They were performed in Boston at concerts of the Boston Symphony Orchestra, April 19, 20, 1912, Max Fiedler conductor. Two of them, arranged for John Philip Sousa's band, have been frequently played by it.

"These pieces are not complex," writes Mr. Foote, "and they need little description." We quote from the description which was furnished by Mr. Foote for the excellent programme books of the Theodore Thomas Orchestra. "They are rather impressions or sketches, than compositions written with any 'development.'"

* Mr. Foote's Quatrains from the "Rubáiyát of Omar Khayyám" were sung by Anna Millar Wood at a concert of the Boston Symphony Orchestra in Cambridge, January 27, 1898, and at her concert in Boston, January 11, 1899; also by Stephen Townsend with orchestral accompaniment on January 14, 1909. These songs are in no way connected with the "Four Character Pieces."

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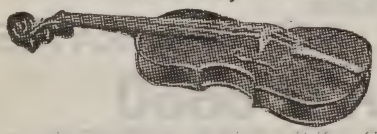
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I

Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ring'd Cup where no one knows;
But still a Ruby kindles in the Vine,
And many a Garden by the Water blows.

"*Andante comodo*, in B major and 3-4 time:—The theme heard at the outset in the solo clarinet runs through the whole, with a contrasting counter-subject; while always there is an accompaniment persisting with a 'strumming' sort of rhythm.

II

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep:
And Bahrám, that great Hunter—the Wild Ass
Stamps o'er his Head, but cannot break his Sleep.

"*Allegro deciso*, in B minor and 3-4 time:—The basis of this is a strongly accented theme stated at the commencement by the first violins. For this the fullest orchestra is used, and there are occasional touches of cymbal, tambourine, etc.

"The middle part is as a revery:—

Yet ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

"In this the accompaniment is softly given by the strings, harp, etc., the melody being sung by clarinet and by flute. This dies out, and the first theme returns—ending *ff*.

III

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

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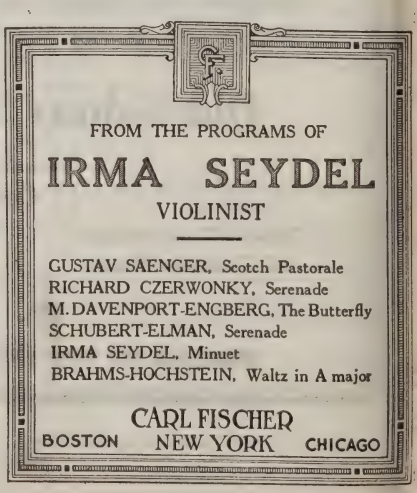

"*Comodo*, in A major and 4-4 time:—The subject heard at the start in the strings appears in changing forms—without any other contrasting theme, and is throughout based on an organ-point on the dominant (prolonged E in the bass). It fades out in the strings in their highest positions, with a few last Es in the harp."

Or as Mr. Foote now writes: "This is like the first movement, based on a persistent figure of accompaniment, which, this time, is a pedal point on the note E, sounding from beginning to end, being passed from one group to another, the brief melodic phrase being varied, while there is no long melodic line.

IV

Yon rising Moon that looks for us again—
How oft hereafter will she wax and wane;
  How oft hereafter rising look for us
Through this same Garden—and for *one* in vain!

"*With strongly marked rhythm*, in E minor and 6-8 time:—After some chords with harp and strings *pizzicato* the theme enters in the solo horn and violoncello—rises to *ff* and, again, dies out in the E minor chord, being succeeded by the *Più allegro* (in B major and 3-4 time)—

Waste not your Hour, nor in the vain pursuit
Of This and That endeavor and dispute;
  Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit.

"This next is a sort of Scherzo, toward the end of which is a reminiscence of the theme of the first piece, *fortissimo*. This subsides, and after a pause the first theme returns, with a wavy accompaniment in divided strings—the movement proceeding thence to an expressive *pianissimo* close."

Mr. Foote now writes: "This middle part, after a reference to the

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theme (*ff*) of No. 1 gives way to a return of the first part, and dies away *pp*.

"The scoring is for the usual strings, woodwind, and brass, with tympani, harp, cymbals, tambourine, and large drum."

***

The following compositions of Mr. Foote have been played at the subscription concerts of the Boston Symphony Orchestra in Boston:—

1887, February 5, overture "In the Mountains," Op. 14 (first time).

1888, April 14, overture "In the Mountains."

1889, November 23, Suite for strings, D major, No. 2, Op. 21 (first time).

1891, January 24, Symphonic Prologue to "Francesca da Rimini," Op. 24 (first time).

1893, February 4, "The Skeleton in Armor," Ballad for chorus, quartet, and orchestra, Op. 28. Singers: Mrs. Marie Barnard Smith, Miss Lillian Carlsmith, George J. Parker, Clarence E. Hay (first time in Boston).

1895, March 2, Prologue to "Francesca da Rimini."

1896, March 7, Suite in D minor, Op. 36 (first time).

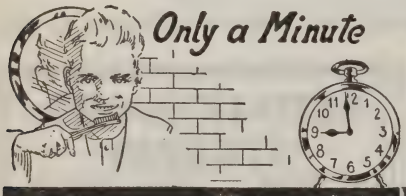
1898, February 26, Songs with piano: Elaine's song, "Sweet is true love"; Irish Folk-song. Mrs. Henschel, soprano. The composer played the pianoforte accompaniments.

1903, March 28, Suite in D minor, Op. 36.

1909, April 17, Suite in E major, Op. 63, for string orchestra (first time).

1912, April 20, Four Character Pieces, Op. 48 (first time in Boston).

Mr. Foote's Suite for strings, Op. 12, was played in Boston at a "Popular Concert" of the Boston Symphony Orchestra, May 15, 1886.



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Overture to "Frithjof" . . . . . Théodore Dubois

(Born at Rosnay, Marne, France, August 24, 1837; now living at Paris.)

The overture to "Frithjof," composed in 1879, was performed for the first time at a concert of the Société Nationale de Musique, Paris, April 12, 1880, and afterwards at a Châtelet concert, February 13, 1881. It was published in 1894. The first performance in Boston was at a concert of the Boston Symphony Orchestra February 6, 1904, Mr. Gericke conductor.

It is dedicated to Hugues Imbert,* and is scored for these instruments: piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, strings. The composer has added this note: "In orchestras where there are only two bassoons, the third and the fourth bassoons may be replaced by two bass saxophones, or, if absolutely necessary, by two violoncellos."

The following argument is printed on the first page of the score: "King Bela and his friend Thorsten are dead. Their children, Frithjof and Ingeborg, love each other. Frithjof asks the hand of Ingeborg from her brother, King Helga, but his demand is scouted. In his despair he cleaves the king's buckler. He is exiled. Absence and anguish of Frithjof. Lament of Ingeborg. On the return of Frithjof, Ingeborg is, through the command of Helga, the wife of the old King Ring. Frithjof goes to the temple of Balder, accuses and provokes King Helga. He tries to pull from the arm of the statue the betrothal bracelet which he had given to Ingeborg; in the attempt the god is thrown into the flames of the sacrifice, and the temple takes fire."

The overture begins Andante largo, E minor, 3-2. The opening measures are for muted string quartet. The theme announced in the

* Hugues Imbert was a prominent writer about music and musicians. His chief volumes are: "Profils de Musiciens" (Paris, 1888); "Nouveaux Profils de Musiciens" (Paris, 1892); "Portraits et Études" (Paris, 1894); "Profils d'Artistes Contemporains" (Paris, 1897); "Médaillons Contemporains" (Paris, 1903),—all of a biographical nature; "Etude sur Johannes Brahms" (Paris), "Rembrandt et Richard Wagner" (Paris), "Charles Gounod" (Paris), "Symphonie" (Paris), "La Symphonie après Beethoven: Réponse à Félix Weingartner." A contributor for several years to the *Guide Musical*, he became its editor-in-chief in 1901. Born on January 11, 1842, he died on January 15, 1905.

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first measure—violoncellos—has been marked "Frithjof" motive; this theme is connected with a sustained melody for violoncellos supported by soft chords of wind instruments. The "Ingeborg" motive is introduced by solo clarinet. This section, which is said to portray the lovers, ends with sighs interrupted by the "Wrath" theme, thundered out by wind instruments and strings.

The chief theme of the overture appears in the first measures of the main body, Allegro appassionato e agitato, E minor, 6-8. This theme, "Frithjof in exile," is announced by the first violins, piano. The subsidiary is given to the full orchestra, fortissimo. A German has found that a second subsidiary typifies Helga. Poco più lento. First violins and violoncellos, afterwards oboes and clarinets, sing the second theme, Love's lamentation, which is roughly interrupted by the Wrath motive; but there is a fresh expression of amorous longing, which, with the use of the first subsidiary theme, ends the first section of the allegro.

There is a return for a few measures to the pace and the mood of the introduction, and then the free fantasia begins, and carries on a conflict of the hitherto announced themes. There is a stormy climax. Andante. The Frithjof theme is heard *ppp* from a trombone against a tremolo of violoncellos and double-basses, drums, and brass. Presto and fortissimo. Frithjof forces his way into the temple and fires it: exile theme, the second expression of amorous longing, and the Wrath motive.

***

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Dubois's argument is derived from the Icelandic Frithjof saga, assigned by some to the fourteenth century. (Possibly the saga was told by word of mouth at the close of the eighth century.) This saga of the Norwegian Frithjof, or Fridthiof, is now best known to the world through the poem of Bishop Esais Tegnér (1782–1846). Excerpts from his poem were published in Iduna in 1820, five cantos in addition were published in 1822, and the whole poem appeared at Stockholm in 1825. Miss R. du Puget translated it into French prose in 1838, and Victor Wilder made a translation into French of the text of Max Bruch's cantata. In Dubois's symphonic poem the climax is the burning of the temple. The subsequent adventures of Frithjof at King Ring's court, his temptation, Ring's death, Frithjof's atonement for his sacrilege, and his wedding of Ingeborg,—these do not enter into the scheme of his musical illustration.

The bracelet, or arm-ring,* which plays an important part in the saga, was wrought by Vaulunder, "the dwarf, called the limping, the Northern Vulcan." This fire-dwarf, the son of a Taurian king, went to Nidrud, king of Sweden, an avaricious person, who imprisoned him and set him at work. Vaulunder finally killed Nidrud and usurped the throne. This bracelet, on which was engraved heaven with the twelve castles of Valhalla, emblems of the moon's variations, and many apologues and symbols, was an heirloom of ancient repute, handed from father to son. It was stolen by Sot', a sea-robber. Thorsten

* Arm-rings, usually of gold, were constantly and often extravagantly worn by the old inhabitants of Scandinavia. "The ornament gave a separate appellation to precious metals: *eldr liths*, or *lith bravndum*,—the fire of the wrist, or wrist-flame."

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Siciliano . . . . . Bach
Ballet Music from "Rosamunde." (Arranged by Fischof) . . . . . Schubert

II

Six Variations on Duett, "Nel cor piu non mi sento." (From Paisello's opera, "La Molinara") . . . . . Beethoven
Adagio grazioso. (From Sonata, Op. 31, No. 1) . . . . . Beethoven
Momento capriccioso . . . . . Weber

III

Introduction and allegro appassionato, Op. 92 . . . . . Schumann
Accompaniment on the organ by WILLIAM HENRY HUMISTON

IV

Valse . . . . . Chopin
Of Br'er Rabbit . . . . . MacDowell
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recovered it after a strange struggle, for Sot' with his ship and booty was in the tomb.

Forth from the tomb shone a light, and the champions could see, through the gate-hinge,
Sot's vessel, pitch black, with rudder, and sails spread out ready for flying.
Wrapped in a red fiery cloak saw they there, on the poop of the vessel,
Hideous, a terrible mass, grimly cleaning his blood-spotted dagger.
But never vanished the blood, and around the dark vault was seen scattered
Whate'er of gold he had pillaged, and, lo! on his arm was the bracelet.
. . . . . .
Bela first heard there the tune of a song, like a troll's incantation,
Clashing of swords next, and sounds of dispute, and some horrible yelling;
Then afterwards all became hushed, and hither ran Thorsten, bewildered,
Pale, for with death had he struggled; but his was the beautiful arm-ring.

There is a curious picture of this arm-ring in the volume of the translation into English by "G. S." (George Stephens) (Stockholm and London, 1839), a volume that contains interesting notes. The picture, a folded sheet three feet long, is accompanied by a description contributed by Bror Em. Hildebrand.

Frithjof inherited from his father Thorsten the ancestral sword

Named Angurwadel by them, and famed as the Brother-of-Lightning,
Wrought in the East by the fire, and the magic of dwarfs, says the legend;

the arm-ring; and the ship Ellid. When Frithjof was sent by Helga to collect tribute from Jarl Argantyr under penalty of dishonor and lifelong exile in case of failure, he besought Ingeborg to go with him; she refused, although her heart was well-nigh breaking; he then gave her the arm-ring. She married the aged King Ring to bring back

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peace to the land, and when on the nuptial-day, in the temple of Balder, Helga, her brother, espied the arm-ring, in anger he snatched it from her, and clasped it on the god's image. Frithjof went to the temple when he learned Ingeborg's fate, and addressed the god:—

"Pale Balder, thee I mean no harm:
Frown not on me and chide;
The ring thou bearest on thy arm
Was stolen from my bride."

The image toppled and fell upon the pyre.

All now is lost. Red through the hall,
The chanticleer takes flight;*
Upon the highest roof of all
He flaps and crows for fight.

*
* *

* "When Ragnaröck, the twilight of the gods, begins, the blood-red cock (hane) Fjälar, of Helhaim, crows loud and shrilly, at the very same time that the black-red cock Gullincambi crows in Walhalla to announce the beginning of the fight between the Asa-gods and Loké's offspring. The flying of the fiery-red cock is therefore here meant as a challenge of the bitter strife of the elements." (Note by Leopold Hamel in his English version of the saga. London, 1874.)

But is it necessary to hark back to this early mythology? A Danish proverb making allusion to the fiery crest transforms it into a symbol of flames, of conflagration. Woe to the peasant who sees the "red cock" perched on the roof of his cottage: "Der röden Hane galer over Taget" (the red cock sings on the roof): the house is on fire. The Germans have long had a like saying. It was used by Hans Sachs: "Der rote Han auf's Dach setzen" (to put the red cock on the roof). The sense of the French saying, "Le coq rouge chant sur le toit," is known also in the Netherlands. See the striking tale, "Le Coq Rouge," in Georges Eekhoud's "Mes Communions" (Brussels, 1895).

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Operas: "Frithjof," music by Tschirch (some say Stettin, 1852; others say it was not produced); "Frithjof," book by Schlieben, music by Gervais (Königsberg, 1855); "Frithjof," book by Anna von Moor, music by Ed. Ringler (Nuremberg, January 10, 1882); "Frithjof," book by Peter Lohmann, music by Göbel (about 1860, not produced); "Frithjof," book by K. E. Hopffer, music by B. L. Hopffer (Berlin, 1871); "Ingeborg," book by Peter Lohmann, music by P. Geisler (Bremen, 1884); "Frithjof," book and music by Heinrich Zöllner (Cologne, 1884); "Frithiof and Ingeborg," book by Anna C. Wallberg, music by Chas. F. Hanson (Worcester, Mass., December 8, 1898).

Cantatas: Max Bruch's "Scenes from the Frithjof Saga" (Aix-la-Chapelle, November 20, 1864), Boston Apollo Club, Miss Hattie Louise Sims and John F. Winch, February 4, 1881; "Frithjof," K. A. Mangold (Darmstadt, January 13, 1868).

Symphony: "Frithjof," Heinrich Hofmann (Adagio and Scherzo played in Boston by Theodore Thomas's orchestra, November 13, 1876).

There are many songs from Tegnér's version of the saga for chorus or solo voice. Among the early ones are those by Crusell, the Countess Hedda Wrangel, P. C. Boman, Adolf Sandberg, S. M. Zanders, Caroline Ridderstolpe, Joseph Panny, Silcher, G. Stephens. The translation of Tegnér's poem into English by Stephens includes thirteen airs by Crusell, Stephens, and the Countess Mathilde Montgomery, now Gyllenhaal of Stockholm,—"Frithjof at Chess," "Frithjof's Bliss," "Ingeborg's Lament," etc.

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The Twenty-third Matinee of the Boston Symphony Orchestra, scheduled for Friday, April 25, coincides with the time named for the Parade of the 26th Division. Therefore this concert has been postponed until Saturday, April 26, at 2.30 p.m.

Tickets dated Friday afternoon, April 25, should be used for the concert Saturday afternoon, April 26.

Twenty-second Programme

FRIDAY AFTERNOON, APRIL 18, at 2.30 o'clock

SATURDAY EVENING, APRIL 19, at 8.00 o'clock

Franck . . . . Symphony in D minor (Repeated by request)

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Laparra . . . "Un Dimanche Basque" ("A Basque Sunday"), Poem on Four Popular Verses for Orchestra with Pianoforte
(First performance)

I. Vers l'Eglise ("Towards the Church").
II. Au jeu de Pelote ("The Pelote Game").
III. Devant une Maison Blanche ("In Front of a White House").
IV. A la Fête ("At the Fair").

Glinka . . . . "Kamarinskaya" Fantasy for Orchestra on two Russian Folk-songs

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Symphony in D minor, for Orchestra . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, January 3, 1914, May 1, 1915, December 8, 1916, and October 25, 1918. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a differ-

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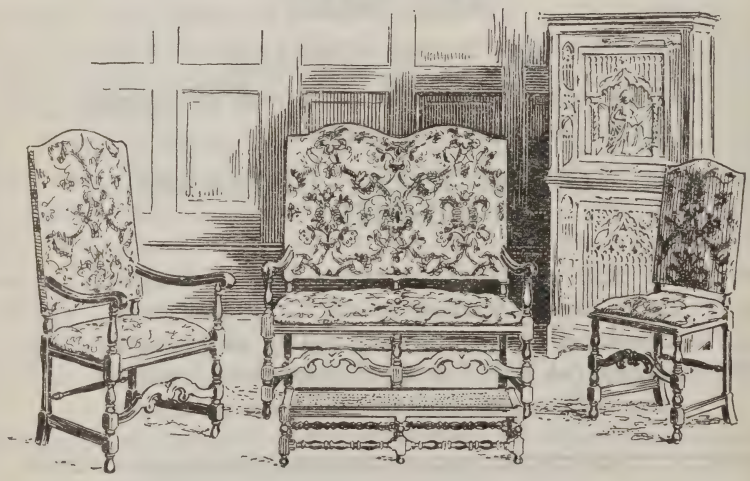
ent antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the



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first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also

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with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

***

M. d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisator—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the igno-

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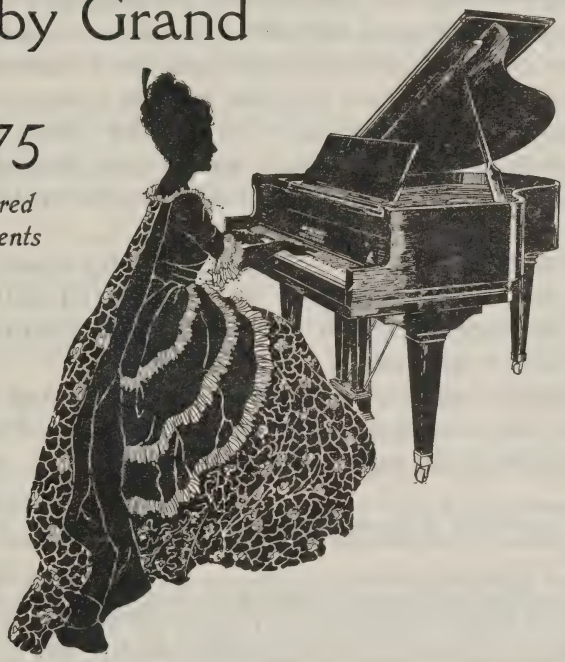

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rant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with clever-

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, March 29, 1902, May 2, 1914, March 22, 1918, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted.—P. H.

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ness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme, * the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding." †

* Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae,*"—on the theme of the prose, *Dies Irae.* Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

† We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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(Born at Bordeaux, May 13, 1876; now living in New York.)

We are indebted to Mr. Laparra for information about this Suite.

He conceived the idea of the Suite in 1908 at Ciboure, a little port on the Cantabrian coast. He put the sketch aside in order to write his opera "La Jota" and he did not take it up again until the spring of 1918, when he gave the Suite its definite form.

"The idea of the work is to express musically the principal episodes of a Basque holiday:—

"1. *Towards the Church*, which supplies a kind of auroral prelude with the call of the organ and bells of the distant mass.

"2. *At the Pelote game*, the national game of the Basques, which takes place in the afternoon. It is expressed by a lively scherzo.

"3. *Before a white house* is the subject of the Andante. It relates to the time of rest that one enjoys in those ancestral, always smiling homes of the Basque country, about sunset.

"4. *At the Feast* forms the Finale. It was suggested by the dances and songs of the evening, on the open square of the village.

* Richard Ford, speaking in 1847 of Biscayan manners, said: "Sunday is the day to observe the costume and amusements of the peasantry; it is still called *Astartea*, or the feast dedicated to Astarte, who is practically replaced by the Virgin."—P. H.

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"Iruskia yalgui bainolchen
Sabalsen hastendu argia canta berrien."

"Awake, to listen to this 'new' song! It is the one that has been sung ever since the birth of the Master and which the organ and the bells of Iholdy repeat to us there.

"And after all, what is better than getting up with the birds in the morning, on a beautiful Sunday, the farm in order, cares under the sandals? . . . For it is a beautiful Sunday! . . . The great Sower, He has not yet arisen; but in the sky over the mountains, one feels Him coming to the fields.

"Come then, away! Let us sing, let us dance at once; and now and then we shall stop a little to hear the voice of God rising from the villages. And then, let us enter the church, leaving the door open behind us, so that our mingled songs may escape, awakening the dead and hastening the step of the living lingering on the road."

The instruments employed are all those of the wood-wind, doubled, with piccolo. The second oboe is interchangeable with the English horn. Four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, chimes, two harps, organ, pianoforte, and strings.

The movement begins Lento, ma non troppo, 4-4, with a theme for

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organ, "very soft, mysterious, as if coming from far away." A chime of bells accompanies it. Little by little other instruments join in the duet. The kernel of this theme is used as a kind of call. Then the pianoforte enters in dialogue with a solo for the first violin, which brings a melodic transformation of the morning theme. In the development the rhythm becomes more animated as the sun rises, and there is a climax. The second theme, expressing the line "Let us sing, let us dance at once," follows (pianoforte). This theme is developed in a crescendo leading to a sort of rustic hymn, which leads one to foresee the first expansion (strings *ff*). The organ takes up again the first motif and to the end serves as a background for orchestra and pianoforte. At the end the mysterious theme of the beginning bursts forth vibrant, and at a pace joyously triumphant.

II.

Scherzo: At the Game of Pelote.

Carlos quintoren baratzan
"Muthilak pilota" dansan.

"Hogoi! * Falta, by the devil! . . . have you heard arrows whistling? They were not more rapid than that ball—Yo! Yo! Yo! . . . Do you hear how one laughs, with rage or joy? . . . See how the players bound 'neath the regard of their sweethearts. They will not be handsomer at the dance, to-night. . . . Berrogoi eta bortz! Hey, more lungs, Crier! . . . Those of the Guipuzcoa weaken. Berrogoi eta hamar. Victory! . . . Yo! Yo! Yo! Yoôôô! Let me laugh, Pierretch! And may my throat tear, may my heart burst, if only my triumphant Irrintzina†

* The words in Basque are the numbers.—R. L.
† Call of joy.—R. L.

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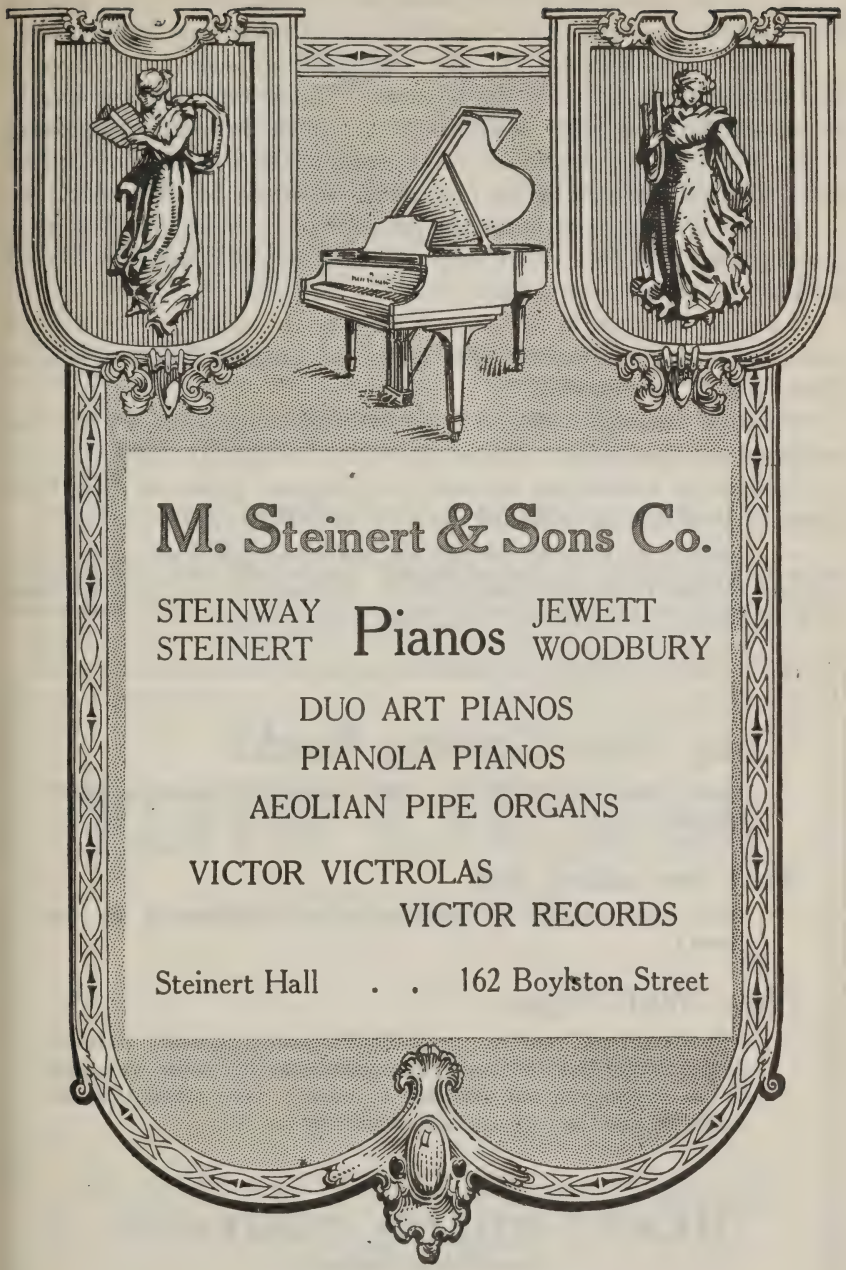
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resounds from the plain to the mountain, from the mountain to Spain, from Spain to the sea, meowing the victory of those of Añoa! . . ."

The instruments used in the Prelude, with the omission of the English horn, chimes, and organ, and the addition of triangle and tambourine.

The Scherzo, Allegretto vivo, 3-8, begins and proceeds in wild tumult. The first theme is given to the bassoon. The second theme is merely the inversion of the first. After the return of the introductory passage to the dominant the two themes occur again in the order of their exposition. In the final stretta the first theme is combined with itself. In the greater part of the Scherzo the pianoforte is treated chiefly in relationship with the first violin solo. Thus a sort of sonata is formed with an orchestral background.

"I had as comrade in the Basque country the most noted player of pelote, Chiquito of Cambo. One might recognize in him the hero of Pierre Loti's 'Ramuntcho'"*

"Au pays basque," a rhapsody on two folk-songs by A. Philip, was produced at a Lamoureux concert, Paris, on October 31, 1909.

There is an interesting account of the game pelote in "Le Pays Basque" by Francisque-Michel, pp. 101–107 (Paris, 1857).

*"Ramuntcho," a play in five acts by Pierre Loti, based on his romance of the same name (1897), was produced at the Odéon, Paris, February 29, 1908. Gracieuse, Mlle. Sylvie; Franchita, Mme. Dux; Dolores, Mlle. Fleury; Ramuntcho, Alexandre. The stage music was by Gabriel Pierné. The Rhapsodie Basque, an Interlude, scene 2 of act ii., was played here at Mrs. R. J. Hall's concert, Mr. Longy conductor, January 26, 1910. Its sub-title is "Le jeu de pelote."

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III.

Andante: Before a White House.

"Han bizi naiz ni bakean"
(Elisambuzu; "Haitz mendia," Sarre).

"Do you see that little white house, on the top of the green hill? A fountain runs by its side, and three ancient oaks o'ershadow it. It is here that I live in peace.

"At each St. John's Day a new coat of lime clothes it in the Sunday dress of a young girl. And however—Etche gaichoa!*—how the lines of its roof dance, how its walls lean, so wearily! for lo, it is there that were opened to the light and closed in death the eyes of my *forefathers' fathers*.

"Thus, how many times, at this same hour, has the sun descended behind it, off beyond the mountains? How many times, like now, my little white house, has the gleam of the lamp illumined the windows since the lost epoch when the tender will of two lovers erected you on the green hill?"

Two flutes, oboe (using the English horn), two clarinets, two bassoons, horn, harp, kettledrums, pianoforte, solo string quartet, strings.

This movement, Très calme, is built on a slow theme exposed by a solo string quartet accompanied by the other strings, muted. A subsidiary section follows (horn solo). There is a development of the

* Poor house!—R. L.

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kernel of the first theme, D minor, which ends on the dominant of this key. Then follows a more warmly melodic commentary on the first theme (pianoforte) with the unmuted strings accompanying expressively. At last this phrase brings the end of the development with the first fragment of the first theme. The pianoforte then attacks the final period; the key of the movement is re-established. The conclusion, in twilight mood, is based on elements of the second theme.

IV.

Final: At the Feast.

Aita gaiztoa Tabernandago,
Picaro jocalaria!

"On then! What a Sabbath, Madame Marie! Is it the tambourine of the fat chiripi that I hear, or a hogshead that one smashes? It is the battle to the death of the Cider and the Wine!* They are worth nothing

* Is this the "chacoli" of which Richard Ford wrote over seventy years ago: "A poor wine also is made called 'chacoli,' Arabicè 'chacolet,' weakness, thinness; and the drink justifies the derivation, since it is far inferior to good Devonshire cider, and resembles those very *ordinaire* French wines de Surenne and de Brie. The Basques, from having nothing better, drink it copiously, and, from habit, have even got to like it; however, it disagrees with the palate and stomach of foreigners."—P. H.

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to mature folks, these larks. Yet, nevertheless, it is so good to hear the laugh of the young and to intone again in the evening the songs of the Dawn!

"The girls dance, the boys sneer; the drinkers bawl their songs of labor. And in all this hub-hub I mingle prudently the holy chant of the morning, even though the wine of Irroulegui dulls my memory. For the Cascarotes * intrude now; and, with these gypsies of sorcerer's glances, who knows where this dance might lead us which sweeps everything, this enraged arin-arin where the buck-footed Mister Debroua † is sure to sneak in."

The instruments used in the Prelude, with the omission of English horn, chimes, bass drum, organ, and the addition of side drum, the long-shaped drum and triangle.

The theme of this movement is a rude one energetically attacked by the strings. After the exposition, the pianoforte has an episode, scherzando. The second theme is for the oboe accompanied by the long-shaped drum played single-handed to suggest the Basque hun-hunak. The first theme is brought back under the second at the return of the exposition. The episode and the second theme succeed one the other as in the first exposition. At the end there is a combination of the first theme in augmentation (accompanied by its initial fragment) with the second theme and the first theme of the first movement (Towards the Church). This "church" theme given to the trombones refers to the line "And in all this hub-bub I mingle prudently the chant of the morning." The second theme alludes to the whirlwind of the "arin-arin" (the last figure of the fandango), or rather it is a compromise

* The "Cascarrotac" of Ciboure are the descendants of gypsies who long ago became a part of the Biscayan population.—P. H.

† The devil.—R. L.

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of this figure with the "Espata dantza" (dance of the swords).* "I insist," says Mr. Laparra, "that my aim has not been so much to reconstitute the rhythms of the country in this work as it has been to express the musical sentiment evoked in me by certain aspects and customs of the country."

***

Raoul Louis Felix Emile Mary Laparra showed musical instinct at an early age, so that his family was alarmed by his precociousness. He took pianoforte lessons when he was six years old; at the age of eleven he entered the Paris Conservatory, where his teachers were Diémer, Lavignac, Massenet, Gedalge. In 1900, on account of his health he was sent to Spain, after he had taken several prizes. He made Burgos his home and there composed his "Habanera." Two years afterwards he returned to the Conservatory. In 1903, a pupil of Gabriel Fauré, he was awarded the first grand *prix de Rome*. He not only lived in Rome; he travelled in Greece, Turkey, Armenia. In 1906 he visited Bayreuth. "I am nomadic in my habits," said Mr. Laparra to a reporter. "When I was a mere child I used to gallop on horseback

* "The Basque dances were Salic and singular; the *Zortico*, *Zortizo*, or 'evolution of light,' consists of two parts, *la danza real*, the opening, and the *arrin arrin*, or the conclusion. This is largely capered at Azpeitia to the sounds of rude fifes, tambourines, and a sort of flageolet, *el silbato*, which resembles those of the Pifferari at Rome; and is probably equally antique. The *Carrica* is a dance performed in the streets; the *Espata danza* is a remnant of the primitive Tripudium of the Iberians."—Richard Ford in "Handbook for Travellers in Spain" (2d Ed., London, 1847).—P. H.

across the Spanish frontier and ramble among the Pyrenees. Sometime in the long ago my ancestors lived in Spain, and although I am French I know that I am also Iberian in my mental makeup. The scientists call it atavism; be it what it may, it seems that from my earliest days I knew that I would find my true inspiration in Spain." In 1907 he married Miss Mary Sharafelt of Omaha, Neb. In 1913 Mr. Laparra came to the United States under the auspices of the French Government to study the landmarks of the early Spanish settlers on the Pacific Coast. He sojourned in California, Arizona, and Mexico.

His chief works are as follows:—

"Amphytrion," an opera, libretto by him, the result of his journey in the Orient. It has not been performed. "While this work is somewhat Oriental in its nature, I derived a great deal of inspiration from the works of Plato and Molière."

"La Habanera," lyric drama in three acts, libretto by Laparra, was produced at the Opéra-Comique, Paris, February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted. The opera was performed fifteen times in 1908, ten times in 1909.

"La Jota," lyric tale in two acts, libretto by Laparra, Opéra-Comique, Paris, April 26, 1911. Soledad, Mme. Carré; Juan Zumarraga, Salignac; Jago, Vieuille. Albert Wolff conducted. There were eight per-

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formances that year. On the same evening a lyric comedy in two acts, "Voile du Bonheur," based by Paul Ferrier on Georges Clémenceau's bitter comedy, music by Charles Pons, was produced.

"L'Aventure pittoresque," lyric comedy in three acts not yet produced. Mr. Laparra writes: "I have well under way the 'Conquistador' a lyric epical drama in four acts, also a series of Biblical songs on the English text of the Bible. I have also begun an album of pianoforte pieces dedicated to childhood and entitled 'The Book of the Dawn.'"

Other works are a sonata for violin and pianoforte played in London by him and his brother Édouard in June, 1912; "Spanish Rhythms" and "Souvenirs de Jeunesse" for pianoforte; "Scènes Iberiennes" for pianoforte; a series of sixteen melodies on Spanish folk-themes, entitled "A Musical Journey through Spain"; songs, etc.

A concert of Mr. Laparra's compositions was given in New York, on December 1, 1916, "for the blind soldiers of France."

***

These works of Mr. Laparra have been heard in Boston:—

"La Habanera" was performed for the first time in America at the Boston Opera House on December 14, 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; and José Mardones, Un Vieux. Mr. Caplet conducted. There was a second performance on December 23, 1910. Later performances were on March 22, 25, 1912, when the chief singers were Mme. Gay, Riddez, and de Potter.

Songs: 1917. January 24, "Un Rêve" and "Dans une Villa Romaine," Reinhold Warlick, baritone. March 3, "Je ne sais pourquoi," Helen Stanley, soprano. November 26, "Des pas de sabots," Gabrielle Gills, soprano.

Pinaoforte pieces: 1917. February 24, Rhythmes Espagnols, Harold Bauer, pianist.

On November 2, 1918, Mr. Laparra and Mme. Stanley, soprano, gave a performance of twelve of the Spanish themes in "A Musical Journey Through Spain."

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Kamarinskaya: A Fantasy for Orchestra on Two Russian Folk-Songs: Wedding Song and Dance Song.

Michael Ivanovich Glinka

(Born at Novospasskoi in the Government of Smoelnsk, Russia, June 2, 1803; died at Berlin, February 15, 1857.)

Glinka left Russia in 1844 for a long sojourn in France and Spain. In Paris he was intimate with Berlioz, who influenced him greatly. He wrote from Paris: "I am determined to compose some orchestral concert pieces, for I think it would be possible to unite the requirements of art and the demands of the public, and, profiting by the present perfection of instrumentation and execution, to compose works which should satisfy both the connoisseur and the ordinary hearer." The fruits of this resolve were two Spanish overtures— "Jota Aragonese" and "Night in Madrid"; and "Kamarinskaya."

"Kamarinskaya" was composed in 1848. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass trombone, kettledrums, and strings. The piece is in free form, beginning Moderato, ma energico, D minor, 3-4, in which, after a few measures of prelude, the Wedding Song, "From the mountains, the high mountains," is given out first by strings, then by the wood-wind. There is a short development for full orchestra, Allegro moderato, D major, 2-4. After some preluding, the first violins begin with the Dance Song, the Kamarinskaya, the name of a Russian dance—accompanied by singing words that are not always fit for polite ears. There are some subsidiary themes. The Wedding Song returns; then the Dance Song comes back. The Kamarinskaya tune bears a resemblance to the Russian air on which in 1797 Beethoven based a set of

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variations for pianoforte; but this air was taken from Wranitzky's ballet "Das Waldmädchen," which was produced at Vienna on September 23, 1796.

Theodore Thomas, at the Central Park Garden, New York, concerts, in 1870 brought out Dargomÿsky's "Cosatchague" (May 26), Glinka's "Jota Aragonese" (July 14), and "Kamarinskaya" (August 25).

The first performance in Boston was by Theodore Thomas's orchestra, October 5, 1870. The piece was played here by the same orchestra at a concert in honor of the Grand Duke Alexis, December 10, 1871. A third performance by Thomas was on November 15, 1876.

"Kamarinskaya" has been played here at concerts of the Boston Symphony Orchestra, November 17, 1883; May 15, 1886; October 26, 1889; March 3, 1894.

Rubinstein, in his singular "Conversation on Music," ranking Glinka with Bach, Beethoven, Schubert, and Chopin as the ones whom he most revered in his art, said that "Kamarinskaya" had become the type for Russian instrumental music.

Tschaikowsky wrote to Mrs. von Meck in 1880: "How astonishingly original is his (Glinka's) 'Kamarinskaya' from which all the Russian composers who followed him (including myself) continue to this day to borrow contrapuntal and harmonic combinations directly they have to develop a Russian dance tune! This is done unconsciously; but the fact is, Glinka managed to concentrate in one short work what a dozen second-rate talents would have invented only with the whole expenditure of their powers." And Tschaikowsky made this note in his Diary (July 9, 1888): "'Kamarinskaya' is also a work of remarkable inspiration. Without intending to compose anything beyond a simple, humorous trifle he has left us a little masterpiece, every measure of which is the

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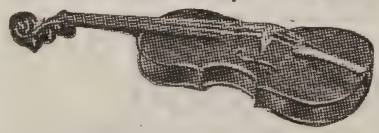
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outcome of enormous creative power. Half a century has passed since then, and many Russian symphonic works have been composed; we may even speak of a symphonic school. Well? The germ of all this lies in 'Kamarinskaya,' as the oak-tree lies in the acorn. For long years to come, Russian composers will drink at this source, for it will take much time and much strength to exhaust its wealth of inspiration. Yes! Glinka was a true creative genius!"

The programme book of the Russian Symphony Society, New York, of January 28, 1904, contained this note concerning "Kamarinskaya": "At its first rehearsal, the musical critic Th. M. Tolstoy explained to the Tsarina Aleksandra Theodorovna the final passage of the composition (where the horns first play a pedal-point on F sharp and then the trumpets on C) as *depicting* how the drunken husband coming home late in the morning knocks at the door. 'This is one of the *friendly treats* from which nobody is immune,' says Glinka: 'In composing this piece I was guided exclusively by my inner musical feelings with never a thought of what goes on at our weddings, how our orthodox folks make merry and how a belated drunk can knock at his door to have it opened.'"

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We may plead for a little more English in our songs without wishing to imply that all of them can, or should be, translated. The eggshell china of Verlaine is meant to be looked at, not handled, and it is not always good to shake the dew from the cups of Heine's morning flowers. But, first and last, we hear too many songs in languages that only some of us understand. An extreme case occurred not long ago. The singer was of one nationality, his accompanist of another; the song was composed in a third language and sung in a fourth; and half the audience was composed of the singer's compatriots who could not really feel a language that was neither his nor theirs, and the other half English, who could not be expected to enjoy the peculiarities of, shall we say, an Armenian pronunciation of Bengali; meanwhile the light was dim, so that only young eyes could read the words. A foreigner does best when he sings us the songs of his own country, and next best with songs that were originally composed in a language of which he is a master, and if this happens to be English all the better. Farther afield than that he should not go. And of his native song we do not want a full printed translation, either prose or verse, but three or four sentences, according to the number of verses, or parts, of it, putting the gist of them in the fewest words. But it is hard to see what the proper solution would have been the other day for a recital of Rus-

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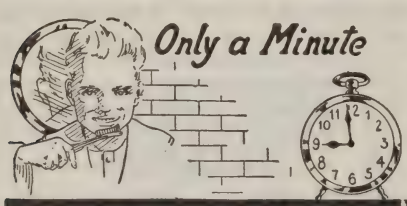
sian popular, not to say music-hall, songs where, since the allusions were beyond reproduction, there was nothing for an English audience to enjoy but some strange three-quarter tones and a refreshing absence of ragtime.

The real objection to singing in English comes from English singers. To the less able of them a foreign language offers itself as a refuge, for it dispenses them from solving the problems which arise in combining clear enunciation with good tone; since an audience that will be affronted if the same vowel is made to do duty in "reed," "red," and "rid" may not notice the lack of distinction between "appris," "apres," and "diapre." On the other hand, good singers feel a scholar's dislike of an inadequate translation, and a musical hesitation at divorcing verbal felicity from the vocal phrase to which long association has wedded it.

We cannot help thinking that a committee of three, with a secretary, could if they were in earnest, meet the objections of the good singer; and it is he who matters most. A translator who had proved his worth would be able to appraise, from the literary side, the work of others; a singer who knew the possibilities and requirements of a repertory could say what songs should be translated and whether the translations offered met the singer's needs; and a composer who had written songs that were widely sung could judge how far the words truly fitted the melodic line. If, in addition, a musical paper of some standing were to offer a prize for a singable translation of the songs that were required, there would be no lack of material for the committee to work upon. At any rate, the thing should no longer be left to chance. Is not this abolition of the polyglot programme a piece of reconstruction which the Society of English Singers might undertake?



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Overture, "Der Freischütz" . . . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. *'Soli Deo Gloria.'*" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October

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31, 1820, and before the performance of the opera itself the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend Heinrich Joseph Bärmann, the brilliant clarinetist. Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed towards the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though his performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22(?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for

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themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffman for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos (twelve hands), which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet-à-pistons.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known. "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already easily recognize a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." "The clarinet," he says, "has the precious faculty of producing distance, echo, and echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these

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shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quarter the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the Allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he

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gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischütz.'*

"The word *Freischütz* (literally 'free marksman') means a Schütz or marksman who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

***

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,† 1825. The chief singers were Miss Kelly, Mrs. D. Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers, in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first complete performance in Boston was in Italian on January 27, 1860, at the Boston Theatre, when Mmes. Colson and Strakosch and Messrs. Stigelli, Junca, Quent, and Müller were the chief singers.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

The last performance in Boston was in German at the Boston Theatre, February 11, 1896, when the chief singers were Mmes. Klafsky and Mülder, and Messrs. Grüning, Fischer, Mertens, Stehmann, Lange, and Behrens. Mr. Lohse conducted. The performance was a poor one.

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

† Col. T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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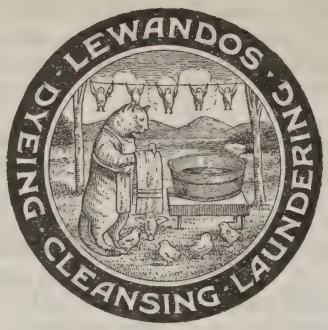

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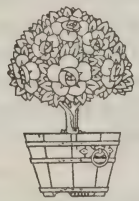

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IV. Allegro.

Méhul . . . Recitative, "Que dis-je?" and Aria, "O des Amants, le plus fidèle," from "Ariodant" (Act II., Scene 6)

Bach . . . . Excerpts from Suite No. 2, B minor, for Flute and Strings (Hans von Bülow's Arrangement)

V. Polonaise with Double: Moderato.
II. Rondo: Allegretto espressivo.
VII. Badinerie: Presto.

(Solo Flute, Mr. LAURENT)

Moussorgsky . . . Three Songs with Orchestral Accompaniment

a. Death's Serenade.
b. The Banks of the Don.
c. On the River Dnyéper.

Beethoven . . . . . Overture to Goethe's "Egmont"

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Symphony No. 2, E minor, Op. 5 . . . . . Henri Rabaud

(Born at Paris, November 10, 1873; now living in Boston.)

Mr. Rabaud's first symphony, D minor, composed while he was a pupil of Massenet at the Paris Conservatory, was produced at a Concert d'Harcourt, Paris, on November 3, 1895.

His second symphony, the one played to-day, was first performed at a Colonne concert, Paris, November 12, 1899. Mr. Rabaud conducted the orchestra. For this symphony he was awarded the *Prix Monbinne.** His friend Max d'Ollone was also awarded the prize at the same time for his "Vision de Dante." Charpentier's "Louise," urged in competition, failed to receive the requisite number of votes.

The first performance in Boston was on January 21, 1908, at Mrs. R. J. Hall's orchestral concert. Mr. Longy conducted.

The symphony, dedicated to Jules Massenet, is scored for two flutes (the second interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, cymbals, triangle, tam-tam, harp, and strings.

* Théodore Nicholas Marie Monbinne, a cashier of a Parisian banking-house, was born at Paris in 1803. He died there March 21, 1876. An economical man, he left sums of money for the establishment of certain prizes. Two of them related to music. The first bequest was an annual income of 250 francs for the Association de secours mutuels des artistes musiciens. The second was a biennial prize of 3,000 francs to be awarded by the Académie des Beaux-Arts to "the composer of an opéra-comique performed within the two preceding years; or of a musical composition sent by a pensionary at Rome within the four preceding years; or of a symphonic composition with or without words; or of a cantata, oratorio; or of a religious composition."

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I. Allegro moderato, E minor, 4-4. There is at once a strongly marked motif, for strings, horns, and trumpets. A few measures later enters a theme (violins) used later. These themes are worked with quickening pace. After a crescendo, the second motif theme is given out fortissimo by all the strings. The second subject is given to the oboe, then by violins. The marked figure reappears, and there is a new musical thought for strings. In the development of all this material, the themes are often worked out in conjunction. The recapitulation section begins with the opening marked theme now for trombones, violoncellos, and double-basses. The second theme is given to clarinet and bassoon. At the close in the climax the marked theme is proclaimed loudly by the brass against a broken chord figure for strings, and against the last musical idea noted above.

II. Andante, G major, 4-4. There is a theme in the nature of a Chorale for wood-wind instruments and horns. Free use of this is made later. There is also a theme for violoncellos. In the course of the development, there is a reminder of the violin theme of the preceding movement now for oboe and clarinet. The Chorale is heard fortissimo in conjunction with this violin theme. The movement ends pianissimo with the first subject.

III. Allegro vivace, C major, 2-4 and 6-8. After four measures, the first light motif (6-8) is given to the wood-wind instruments. It is then taken up by the strings. The Chorale motif of the slow movement is introduced (violas and clarinet); the violin theme of the first movement (now Andante) reappears. The section Allegro moderato, 2-4, opens with a theme for strings. There is a variant of the Chorale theme. The Andante returns, and is followed by the material of the Allegro vivace section. There is a pianissimo ending.

IV. Allegro, E minor, 2-4. Part of the first theme of the first movement is heard. The violas have a fresh idea. A subject for violoncellos is used in later pages. Oboe and clarinet have the Chorale theme, while the kettledrum gives the rhythm of the first theme of the first movement. The foregoing material is elaborately developed. The

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Chorale subject is heard now in diminution, now in augmentation. Many measures are devoted to the iteration by the kettledrums of the first theme of the first movement. Towards the end of the section Andante, 4-4, preceding themes reappear. The Chorale theme brings the end of the symphony.

Mr. Philip H. Goepp wrote in the programme book of the Philadelphia Orchestra concerning this symphony:—

"One feels throughout a quality and a spirit that is Teuton rather than Gallic. It is certainly all apart from the modern French vein. It seems as if the mantle of Franck, the prophet, had descended here, without the harmonic excesses of his other disciples. The simplicity of Franck, too, is there, especially in the contrast of second melody; and there is just a trace of Franck's semi-tonal progressions."

This symphony has been performed in these cities of the United States:—

Philadelphia: Philadelphia Symphony Orchestra: 1913, October 24;* 1916, January 28; 1917, January 26; 1919, March 28.

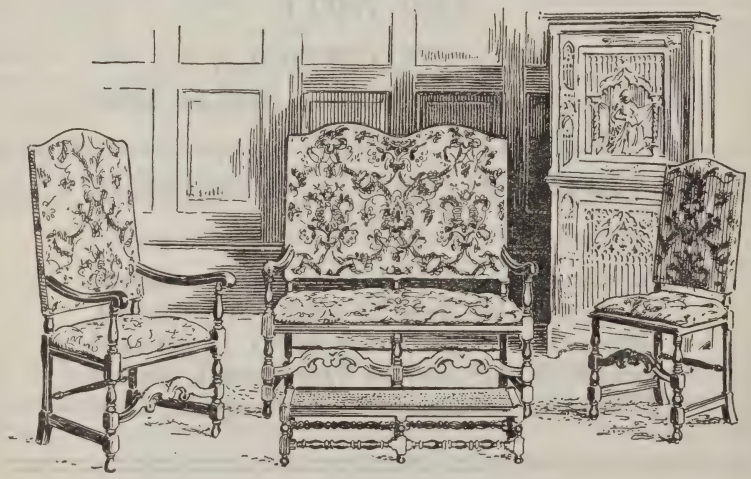
New York: New York Symphony Society, November 24, 1916.

Minneapolis: Minneapolis Symphony Orchestra, March 8, 1918.

Chicago: Chicago Symphony Orchestra, November 22, 1918.

Worcester: Festival of 1917.

* The programme book of the orchestra then stated that this was the first performance in America. The first was at Boston in 1908 as above noted.



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Miss Sophie Braslau, the daughter of a Russian physician, was born in New York on August 16, 1892. Beginning at the age of six to study the pianoforte, she looked forward to the career of a concert pianist; but she sang as an amateur until she was advised to study seriously for opera. She made her first appearance in public at the Metropolitan Opera House, as the little Prince in "Boris Godunoff." She has taken these parts at the Metropolitan: Maddalena in "Rigoletto"; The Sandman in "Hänsel u. Gretel"; Hua Quee in "L' Oracolo"; Comare in "Crispino e la Comare"; Azucena (fourth act) in "Il Trovatore"; the Innkeeper in "Boris Godunoff"; Mercedes in "Carmen"; Shanewis in Cadman's opera of the same name. She has sung with leading orchestras in various cities at music festivals, and in concert. She is now engaged to take the part of Amneris with Rosa Raisa as Aïda on the October tour of the Chicago Opera Company.

She sang in Symphony Hall, Boston, on November 4, 1917, as a member of a quartet from the Metropolitan Opera Company (Mabel Garrison, Giovanni Martinelli, Arthur Middleton): "O mio Fernando" from "La Favorita"; songs by Tschaikowsky, Arensky, Manney, Huerter and di Nogero; quartet from "Rigoletto." On April 14, 1918, she took part with Mr. Gabrilowitsch in a Pension Fund Concert of the Boston Symphony Orchestra: "Mon cœur s'ouvre à ta voix" from "Samson et Dalila"; songs by Rachmaninoff ("Do not sing, oh Maiden"), Moussorgsky ("The Classicist"), and Scholitt ("Eili, Eili").

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Recitative, "Mais que dis-je?" and Air, "O des Amants, le plu Fidèle," from the Opera "Ariodant," Act II., Scene 6.

Étienne Nicolas Méhu

(Born at Givet (Ardennes), France, on June 22, 1763; died at Paris, October 18, 1817.

"Ariodant," an opera in three acts, libretto by Hoffmann, music b Méhul, was produced at the Théâtre Favart, Paris, on October 11 1799. The opera is dedicated to Cherubini.

The story is taken from Arioso's "Orlando Furioso." Ariodant i about to wed a fair and virtuous maiden, Ina, when his rival, Othon brings it about that he sees a man entering the house of his loved one Ina is thereupon haled before a tribunal over which her father presides. She appears, completely veiled, and, refusing to answer questions is about to be condemned. The slanderer then claims her as his wife, but the woman, unveiling, discloses herself as an attendant of Ina, who had dressed herself in her mistress's clothes to deceive the eyes of the too credulous Ariodant. Othon, convicted of felony, is killed in a duel; Ina weds her lover, and the attendant obtains pardon.

An opera, "Montano et Stéphanie," book by Dejaure, music by Berton, treating the same subject, was produced at the Théâtre Favart, Paris, on April 15, 1799. The success of this opera did not injure "Ariodant," which was produced only a few months afterwards.

This aria is sung by Ina. D major, 2-4; Andantino poco adagio; Allegro, 4-4. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, kettledrums, and strings.

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Recitative:—

Mais que dis-je? Femme timide,
L'espoir t'abuse sur ton sort.
Un rival odieux, un amant intrépide,
Se cherchent dans ces lieux pour se donner la mort.
Que vais-je devenir? Dans quel antre sauvage
Irai-je cacher ma douleur?
O Dieux, soutenez mon courage!
Et qu'un rayon d'espoir brille encore en mon cœur.

Aria:—

O des amants, le plus fidèle,
C'est donc pour moi que tu combats!
Près de moi quand l'amour t'appelle,
Pour l'amour tu cours au trépas.
En admirant ta noble audace,
Je pleure, je crains pour tes jours.
Quand un perfide te menace.
Aux dieux seuls ma voix a recours.

Mais pourquoi par d'indignes larmes
Ternir l'éclat de ta valeur?
Doux espoir, je cède à tes charmes,
Et mon amant revient vainqueur.

Dans mon âme une noble ivresse
Me rend intrépide à mon tour.
Si de l'amour j'ai la tendresse,
J'ai le courage de l'amour.
Plus de trouble, plus de faiblesse!
Cher amant, j'attends ton retour.
Si par une main ennemie
Le sort te condamne à périr,
Rien ne peut rompre à l'avenir
La douce chaîne qui nous lie;
L'hymen dut unir notre vie;
Le tombeau saura nous unir.

Mais pourquoi, etc.

Recitative:—

But what am I saying? Hope is deceiving you, timid woman, about your fate. A hateful rival and an intrepid lover are searching one the other in this region to deal a death blow. What will become of me? Into what wild cavern shall I go to hide my grief? O gods, sustain my courage! May a ray of hope still shine in my heart.

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Air:—

O most faithful of lovers, 'tis for me that you fight! Near me when love summons you, for love you rush to death. Admiring your noble boldness, I weep, fearing for your life. When a wretch threatens me, my voice seeks refuge only in the gods.

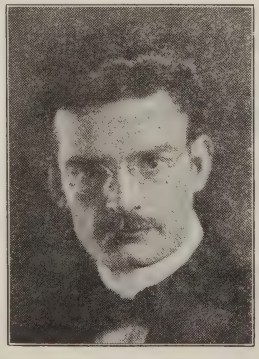
But why by unworthy tears do I dull the brilliance of your valor? Sweet hope, I yield myself to your charms; my lover returns victorious.

In my heart a noble intoxication makes me in my turn fearless. If I have the tenderness of love, I also have love's courage. No more disquietude, no more weakness! My loved one, I await your return. If fate condemns you to perish by a hostile hand, nothing can in future break the sweet chain that binds us. Wedlock should have united our lives; the tomb will also know how to unite us.

But why these unworthy tears, etc.

The part of Ina was taken by Anne Aimée Armand. Born at Paris in 1774, she died there on April 4, 1846. She made her first appearance at the Opéra-Comique in the Salle Favart in June, 1793, and sang there successfully until the company joined that of the Théâtre Feydeau in 1801. Then she went to the Opéra, where she first appeared on March 29, 1801, as Antigone in Sacchini's "Œdipe à Colone." She left the stage on January 1, 1811. Fétis said of her that her voice was sonorous; that it had character, and was forceful in ensemble; but that her vocalization lacked lightness, and her intonation was not always sure. A contemporary in *La Revue des Théâtres* for the year VIII gave a more favorable opinion: "The young Armand, who enjoys the advantage of having the most beautiful voice that has been heard perhaps since the celebrated Lemaure * and who surpasses her by the purity of her taste and the inestimable merit of being an excellent musician,—the young Armand has exhibited as Ina talent that had not yet been recognized: expressiveness and histrionic ability; she has shown that she is an actress in the full meaning of the word. This opera will make her reputation." Anne Aimée is not to be confounded with her niece and pupil Joséphine Armand, who made her first appearance at the Opéra February 16, 1808, in "Iphigénie en Aulide." She married a Parisian piano teacher, Félix Cazot, in 1813.

* Catherine Nicole Lemaure (1704–83) was a glory of the Opéra, Paris, from 1724 (Céphise in "L'Europe galante") until 1735. Small, plain, badly made, her voice, her vocal skill, and her acting transported her hearers. Invited to sing at court in 1745, she demanded that a royal carriage should take her to Versailles, and that a gentleman of the court should accompany her. "My God," she exclaimed, "how I should like to be in a window to see myself go by!" She was persuaded to sing at the Colisée when she was sixty-seven years old, and even then she drew a great and enthusiastic audience.



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In 1817 she was engaged in Brussels where she sang until 1826. She was then known as "Mme. Cazot, première chanteuse à roulades." She was succeeded on November 9, 1826, by Julie Aimée Joséphe Steenkiste, better known as Mme. Dorus-Gras, the grand-aunt of Mr. Henri Rabaud. Miss Steenkiste, taking the part of the Princesse de Navarre in "Jean de Paris" sang on the stage for the first time. Mme. Cazot retired to private life in Paris.

The other leading parts in "Ariodant" were thus taken: Ariodant, Gavaudan; Othon, Philippe; Dalinde, the attendant of Ina, Miss Philis. There were thirty-eight performances in 1799, and there was a revival of the opera in 1800. Méhul wrote a preface, "Quelques Réflexions," for the score, a preface that is worth reading to-day. The overture is remarkable for a song for three violoncellos divided, accompanied by a fourth violoncello with double basses, an invention that preceded by thirty years that of Rossini at the beginning of the "Guillaume Tell" overture. There is a curious passage about "Ariodant" in Berlioz's "Soirées de l'Orchestre."

***

Other operas based on the same subject are "Ariodante," music by Costa, Genoa, 1655; "Ariodante," music by Pollaroli; Venice, in the fall of 1716; "Ariodante," music by Bioni, Breslau, 1727; "Ariodante," music by Wagenseil, Venice, in the fall of 1745; "Ariodante," music by Handel, London, January 8, 1734.

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Overture (Suite) No. 2, in B minor, for Flute and Strings.

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years. The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. The original parts were handed over in 1854 by the Singakademie of Berlin to the Royal Library of that city, and Bach's own title on the cover of this present suite is as follows: *H moll Ouverture a* 1 *flauto,* 2 *violini, viola e basso, di J. S. Bach.* The flute part is marked "traversiere," the bass "continuo."

The suite was first published in score by Peters in Leipsic, and it was edited by S. W. Dehn, who collated the original parts, copied them off in score, and published them without the amplification indicated by the thorough-bass figuring of the continuo.

TWENTY-FIVE

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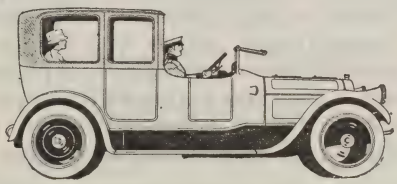

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The Grave, Sarabande, Polonaise and Double, and Badinerie were first played in Boston at a Thomas concert, November 11, 1874, when Carl Wehner was the flutist. The whole suite, revised thoroughly by Mr. Thomas, was produced by him at Chicago, March 23, 1901.

An edition that has been used at these concerts was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who savagely criticised Chrysander as an editor. Franz made the piano part from the thorough-bass, the continuo, and added the indications of tempo, as largo, allegro, etc.; for Bach's sole indication was "lentement" in the course of the overture. This version was played at Symphony concerts in Boston, February 13, 1886, January 20, 1894, October 18, 1902.

The edition used at this concert was arranged by Hans von Bülow from "the new Munich edition" for performances in Berlin and Hamburg in 1892. (Bülow died at Cairo in 1894.) Performances of this arrangement in Boston were at the concerts of the Boston Symphony Orchestra, Dr. Muck conductor, October 20, 1906, November 2, 1912, February 13, 1915.

The separate dances of these German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France * served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites which appeared between 1670 and 1680 were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for

* See "Notes sur les origines de l'ouverture française, 1640–60," by Henry Prunières, of Paris, in "Report of the Fourth Congress of the International Musical Society" (London, 1912), pp. 149–151.

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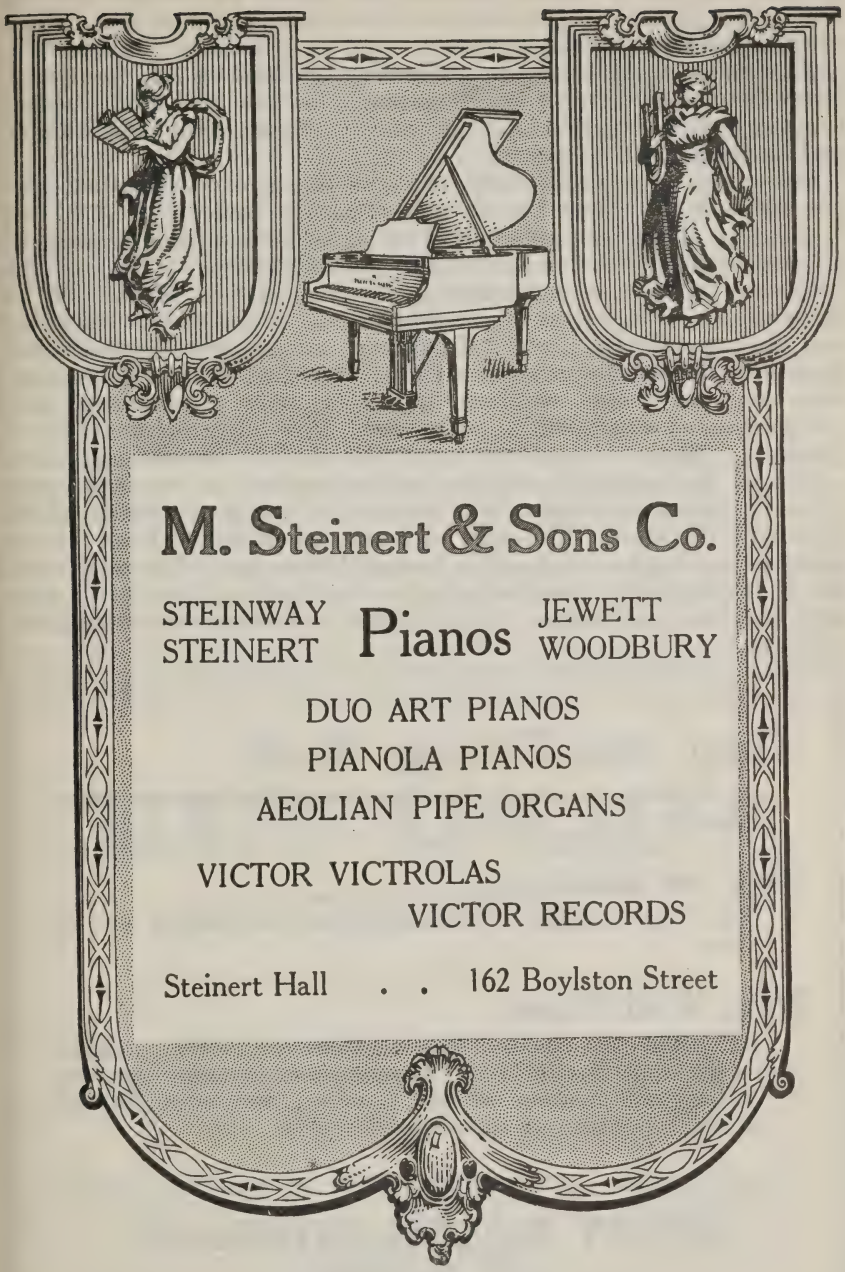
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a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

This Suite is in seven movements: 1, Overture; 2, Rondo; 3, Sarabande; 4, Bourrée 1 and Bourrée 2; 5, Polonaise with Double; 6, Minuet; 7, Badinerie. At this concert only the Polonaise, Rondo, and Badinerie will be played.

Polonaise, with double (or trio), moderato, 3-4. Walther does not mention this dance in his "Musicalisches Lexicon" (1732), but Mattheson (1737) recognizes it, and says that one should judge of its usefulness by seeing it danced, not by hearing it sung. The polonaise is more of a stately procession than a dance. "It is characteristic of the country where we find united oriental splendor and gravity with the proud spirit of an independent Western race. Opened by the couples of highest rank, it takes in the whole company, aged men and women, children, high dignitaries, magistrates, none too solemn or careworn to be excused this beautiful exercise of etiquette. The promenade is broken by curtsies. One of its features —that of the man giving up his partner as soon as another comes to claim her—was originally a symbol of the equal rights of all nobles in the state. The new claimant for a lady's hand in the dance must clap his hands after bowing before her. This is the signal to the dancer in possession, who is obliged to give up the lady with apparent politeness; but he retires to a corner and meditates reprisals."

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The custom of opening a ball with a polonaise has been introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name polonaise is sometimes given to a sort of Russian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, Petrograd: "The Cortège of brilliant uniforms goes on increasing—a nobleman leaves the hedge and takes a lady by the hand, and this new couple take their place in the procession and keep step with the leader. It must be difficult to walk thus under the fire of a thousand and possibly ironical eyes. Military dress does much for the men, but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply while being watched; more than one great play-actress has never understood it." In the trio of this polonaise by Bach the flute has a florid obbligato to the violas and then the violoncellos.

Rondo (Rondeau), "Allegretto espressivo" (Franz has "allegro"), 2-2. The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4 or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were usually three or four in number. J. G. Walther said in his "Musicalisches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first-clause must not

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be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the *chute* or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." According to Johannes Mattheson (1737) the rondeau awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther names it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a rondeau.

Badinerie, Presto (Franz preferred "allegro"), 2-4. It takes the place of the customary final gigue. "Badinerie, as 'Badinage': foolery, foppery, toying, tumbling, jugling, any kind of apish gambolling" (Randle Cotgrave's "French and English Dictionary," second edition, London, 1673).

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(Born on March 28, 1835, at Karevo in the Government of Pskov, Russia; died at Petrograd on March 28, 1881.)

For permission to print the following translations of Moussorgsky's songs we are indebted to G. Schirmer, the publisher of "Twenty-five Songs by Moussorgsky," edited and annotated by Kurt Schindler (New York, 1917), an edition that cannot be too highly commended.

DEATH'S SERENADE.

Sweet-scented breath of Night, soft and caressing,
  Trembling blue twilight of June—
Bowing her head on her bosom, the maiden
  Hearkens to Night's gentle croon.

Sleep will not come to her eyes, bright with fever;
  Life calls in vain to the maid;
Under her window, in silence of midnight,
  Death sings a grim serenade:

"Lonely and fetter'd, in darkness of bondage,
  Youth now is fading from thee;
Roaming as errant knight vested with magic pow'r,
  I come thy young soul to free.

"Raise thee and look in thy glass. Ah, what beauty
  Limpidly glows in thy face!
Rosy thy cheeks are; thy shimmering tresses,
  Cloud-like, thy body embrace;

"Clear is the gleam of thine eyes, blue and lambent,
  Bright as the glow of the sky;
Sweet wafts thy fragrant breath, warm as the noontide,
  Magic thy charm draws me nigh.

"Soon must thou yield to the spell of my singing,
  Now thy true gallant is near;
Heeding thy call, he is coming to claim thee.
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Oh! thou shalt swoon and decline
Under my kisses! Dost hear what I whisper?
Listen! Lie still! Thou art mine!"

Larghetto—Andantino, 2-4—6-8. The original poem is by Count A. Golénishtcheff-Kutoózoff, No. 3 of four "Songs and Dances of Death." The translation is by Deems Taylor and Kurt Schindler. Composed in 1875, the song was published in 1882. It was written for mezzo-soprano or baritone. The instrumentation is by Moussorsky.

THE BANKS OF THE DON.

By the Don a flow'ry lane
Passes thro' my garden green;
Often, from my lattice window,
Have mine eyes beheld the scene.

There, at eve, fair Masha pass'd me,
From the well returning,
Smiling up with bashful glances,
Cheeks with blushes burning.

Shyly she'd return my greeting
In the sunset's glowing.
Once she absently tipp'd her water-jar,
Spilt it, overflowing.

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By the Don a flow'ry lane
Passes thro' my garden.

Andantino, 4-4. The poem is by Koltzóff; the translation by Deems Taylor and Kurt Schindler. The instrumentation is by Victor Kolar of the New York Symphony Orchestra; it was made for Miss Braslau when she sang with that society. Composed in 1867 for mezzo-soprano or baritone, the song was published in 1883.

ON THE RIVER DNYÉPER.

Dnyéper, ho! Dnyéper, hark! Dnyéper, my broad river!
Dnyéper, my deep river. You've borne the red blood of Cossacks
On your long, winding course to the far-distant sea.
Only was the sea never satisfied.

To-day you are waiting, to-day you are waiting,
My Dnyéper so broad.
To-day God prepares for Ukraïna its feasting,
Its feasting so frightful,
For flowing, flowing is blood in great torrents,
The Cossack revives;
The Hetman arises in garments resplendent;
Once more comes the day when Ukraïna shall live,
And far o'er the steppe on the graves of our brothers
The foemen shall fall 'neath the gleam of our blades.
Anew shall the Cossack sing his song freely,
Unfetter'd and boldly in praise of Ukraïna:

"Our land shall be free to the sea of Polish and Jewish blood!"
Down the river float now bones of our enemies,
Blood of Polish victims, blood of Jewish victims,
Now flows down the river feeding the sea!

Dnyéper, halt! Dnyéper, hark!
Soon will be thy victory, soon wilt thou be quieted!
Dnyéper, halt. O my river deep!

This Little-Russian poem from "The Haidamaks" by T. G. Schevtchénko is here translated by George Harris, Jr. It was composed for a tenor in 1866 and revised in 1880. Largamente—

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Allegro risoluto, F minor, 6-4—3-2. M. D. Calvocoressi in his excellent study of Moussorsky speaks of this "savage invocation, somewhat romantic but still sober in tone and of an ample beauty." Mr. Schindler finds it "the very embodiment of the proud, fiery music of the Cossacks." The instrumentation of the song is by Mr. Paige of New York.

OVERTURE TO "EGMONT," OP. 84 . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and

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Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

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All the music to "Egmont" was performed at a testimonial concert to Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Howard Malcolm Ticknor.

The overture has a short, slow introduction, sostenuto ma non troppo, F. minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One

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might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

*
* *

Some may be interested in an analysis by Dr. Leopold Damrosch: "The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B–A-flat, bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope remains,—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surrounded him, their only champion and deliverer. As if to arouse Egmont still more to action,

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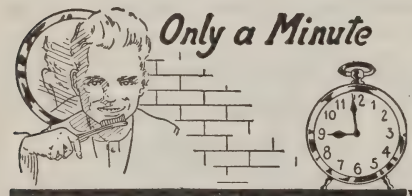
the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive. Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments thunder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack; and in fierce contest the victory seems to be won.

*
* *

Goethe, talking with Eckermann in January, 1825, said: "I wrote 'Egmont' in 1775, that is fifty years ago." (The drama was not completed in its definite form until 1787.) "I kept close to history and strove after truth as far as possible. When ten years later I was in Rome, I read in the newspapers that the revolutionary scenes in the Netherlands as portrayed were literally repeated. I therefore saw that the world is ever the same, and that my description must have a certain life."

Yet in 1827 Goethe said that Manzoni had too great a respect for history; that no poet had known the historical characters he depicted; if he had known them, he would have had hard work, in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Klärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian!"



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On another occasion Goethe remarked that he had done well in ridding himself of Shakespeare's influence when he wrote "Götz von Berlichingen" and "Egmont"; Shakespeare for whom the stage, indeed, the whole visible world, was too cramped and confining, was too rich and powerful a nature for any one producing prose or poetry. "How many excellent Germans have not come to grief through him and Calderon!"

He was not vexed because Sir Walter Scott had borrowed a scene from "Egmont"; "he had a right to it, and because it was done intelligently, he is therefore to be praised"; but he censured Schiller for wishing to introduce in his stage version of "Egmont" the figure of Alba, masked and cloaked, in the background of the prison scene, gloating over the effect that the sentence to death would have on Egmont. Goethe protested, and Alba was not seen. Goethe agreed to the opinion of Eckermann, that it was a mistake for Schiller in preparing "Egmont" for the stage to leave out the Princess Regent; the play thereby lost in political interest, and, Klärchen being then the only female character with many men, there was a lack of proportion, and the heroine seemed weak and flattened. When Eckermann reminded Goethe of "Egmont" as a document for the freedom of a people, Goethe answered that as a friend of the people, a believer in liberty, he had often been sadly misunderstood, while Schiller, "who between us was much more of an aristocrat than I," had the astonishing good fortune to pass for a man of most liberal views.

*
* *

On June 6, 1810, Beethoven wrote from Vienna to the publishers Breitkopf and Härtel in Leipsic: "I now give you in addition the music to Goethe's 'Egmont,' which consists of 10 numbers: overture, entr'actes, etc., and I want for it the sum of *fourteen hundred gulden in silver* money, or convention scale, same standard as with the oratorio, etc., the 250 fl.:—I cannot accept anything else without being a loser, I have kept back *on your account,* although you do not deserve it from me, for your conduct is often so unexpected that

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one must have as good an opinion of you as I have, to continue to transact business with you—I myself would like in a certain way to continue business relationship with you—but I cannot afford to lose." *

From Baden he wrote in August, 1810, to the publishers that a concerto was to be dedicated to the Archduke Rudolph. "'Egmont' also to *him;* as soon as you have received the score you will at once see what use to make of it and how to draw the attention of the public to it—I wrote it simply out of love for the poet, and in order to show this, I took nothing for it from the theatre managers, which you even accepted; and as a reward, as always . . . they treated my music *very carelessly. There is nothing smaller than our great folk,* but I make an exception of the Archdukes. . . . In 'Egmont' indicate everywhere in the violin part where other instruments come in, as for example in the funeral music after Clara's death where the kettledrum comes in, etc. This is necessary in a century in which we have no longer any conservatories, hence no more directors; there is no training whatever, but everything is left to chance. We have, however, money for a *castrato,* whereby art wins nothing, but it tickles the taste of our *blasé* folk, our so-called nobility."

A little later he wrote to the same publishers: "If *Sieges Simphonie* is not written over the last number in 'Egmont,' see that it is put there. Hurry on with it, and please let me know when you have quite done with the *original* score, because I will then ask you to send it from Leipsic to Goethe to whom I have already written about its coming. I hope you will have no objection to this, since you are probably as great an admirer of him as I myself am. I would have sent him a copy from here (Vienna), but as I have no trained copyist

* The translations of Beethoven's letters in this article are by J. S. Shedlock.

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on whom I can quite rely, and only the torture of looking over the copy is certain, I thought it the better course, and a saving of time for me."

Again, on January 28, 1812, Beethoven wrote to Breitkopf and Härtel: "I also beg you, although I ought properly to inflict it on you as a punishment for the many faulty editions, false titles, negligences, etc., and other human weaknesses, to attend to this matter. . . . And then send the letter to Goethe together with the 'Egmont' score, but not in your usual style, with perhaps here and there a number missing, etc.; not so, but everything in perfect order. I have given my word, and hold to it all the more if I can compel another person such as you to the carrying out of it—ha, ha, ha. It is your fault that I can use this language to a sinner like you, who, if I wished, would have to wander about in penitential garment made of hair for all the wicked things that he has done to my works." The letter to Goethe (1812) mentioned above, to be sent with the score, has not yet been found. It seems that the score had not been sent as promised in the letter to Goethe written in 1811.

In the spring of 1814 Beethoven wrote to Friedrich Treitschke: "If an opportunity occur, you might give 'Egmont' at the Wieden Theatre. The arrival of the Spaniards, which is only indicated in the play, not made evident, at the opening of that *big barn,* the Wieden Theatre, can be made useful, also many other things as a *spectacle for the public.* The music, too, would not be quite lost

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for that purpose; I would indeed, if *new* stuff were required, write it." Treitschke (1776–1842) was a dramatic writer, *régisseur* and entomologist; a great friend and admirer of Beethoven, who wished him to furnish a libretto for a new opera after "Fidelio."

*
* *

Johann Friedrich Reichardt wrote music for "Egmont" before Beethoven. It was composed in 1791 and first performed on February 25, 1801, at the Royal National Theatre, Berlin, for the benefit of Mme. Unzelmann. The music consisted of an overture, entr'actes, songs, and incidental pieces. This music has not been published. It was performed at a performance at Weimar in 1803, when the music for the songs did not meet Schiller's approval.

"Egmont," opera in three acts, based on Goethe's tragedy, book by Fritz Feller (Gustave Gurski), music by F. W. Adalbert Uberlée. This opera, composed in 1868 at Berlin, was not produced, because the opinion was held that no German should turn a work of Goethe into an opera; assuredly not "Egmont," for which Beethoven had written music. The libretto departed materially from Goethe's tragedy. Margaret of Parma was a most important figure.

"Egmondo," opera libretto by Faraglia, music by G. Dell' Orefice (Naples, May 14, 1878). Mmes. Melia, de Giuli, and Messrs, Medica, Silvestri, and Marini were the singers at the San Carlo.

"Egmont," opera in four acts, libretto by Albert Wolff and Albert Milland, music by Gaston Salvayre. Composed in 1883–84. The opera was written for the Paris Opéra. In the spring of 1885 the

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THE PROGRAMME

I

Prelude, Allemande, Courante (From "Partita," No. 1) . . . . . Bach
Siciliano . . . . . Bach
Ballet Music from "Rosamunde." (Arranged by Fischof) . . . . . Schubert

II

Six Variations on Duett, "Nel cor piu non mi sento." (From Paisello's opera, "La Molinara") . . . . . Beethoven
Adagio grazioso. (From Sonata, Op. 31, No. 1) . . . . . Beethoven
Momento capriccioso . . . . . Weber

III

Introduction and allegro appassionato, Op. 92 . . . . . Schumann
Accompaniment on the organ by WILLIAM HENRY HUMISTON

IV

Valse . . . . . Chopin
Of Br'er Rabbit . . . . . MacDowell
Sung outside the Prince's door . . . . . "Edgar Thorn" (MacDowell)
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composer brought suit against the management because his work had not been produced. The decision was that it should be performed, and 2500 francs and all costs should be paid to the librettists. The opera was finally produced at the Opéra-Comique, Paris, December 6, 1886. Egmont, Talezac; Brackembourg, Taskin; Duc d'Albe, Fournets; Ferdinand d'Albe, Soulcroix; Claire, Adèle Isaac; Marguerite de Parme, Miss Deschamps. There were ten performances in 1886; three in 1887.

Music to Klärchen's song "Freudvoll und leidvoll" has been written by Zelter, Schubert (1815), Liszt (1848?), Rubinstein, Gustav Reichardt and others besides J. F. Reichardt and Beethoven.

On February 7, 1890, a translation into French by Adolphe Aderer of Goethe's tragedy was produced at the Odéon, Paris, when Beethoven's music was performed by Lamoureux's orchestra. The part of Claire was taken by Miss Sanlaville.

*
* *

The German Theatre of New York, Rudolf Christians director, gave a performance of "Egmont" at the Metropolitan Opera House, April 20, 1915, Clärchen, Ilse Wehrmann; Clärchen's mother, Lottie Fraedrich; Egmont, Rudolf Christians; Duke of Alba, Heinrich Marlow; William of Orange, Ernst Holznagel; Ferdinand, Hans Unterkicher; Brackenburg, Carl Dornberg; Jetter, Christian Rub; Vansen, Richard Feist. Music by Nahan Franko's orchestra.

*
* *

Clärchen's song "Freudvoll und leidvoll," and "Die Trommel gerühret" have been sung in Boston at these concerts by Mrs. Georg Henschel, March 17, 1883; Miss Emma Juch, December 12, 1885; Mme. Julia Culp, April 12, 1913. The former song was sung by Miss Elena Gerhardt, March 27, 1915.

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Thursday Evening, May 8, 1919, at 8.15

The PROGRAMME

I

SONATA in G minor . . . . Haendel
Andante—Allegro—Adagio—Allegretto.

II

CONCERTO in B minor . . Saint-Saëns
Allegro non troppo.
Andantino quasi Allegretto.
Motto moderato e maestoso.
Allegro non troppo.

III

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Tuesday Evening, April 29, at 8.15

PROGRAM

I.

Ravel . . . . . Quartet for Strings, F major

1. Allegro moderato.
2. Assez vif—Très rythmé.
3. Très lent.
4. Vif et agité.

II.

Glazounoff . . Five Novelettes for String Quartet, Op. 15

1. Alla Spagnuola.
2. Orientale.
3. Interludium in modo antico.
4. Valse.
5. All Ungherese.

III.

Schumann . . . Quintet for Piano and Strings, Op. 94

1. Allegro brillante.
2. In modo d' una marcia.
3. Scherzo.
4. Allegro ma non troppo.

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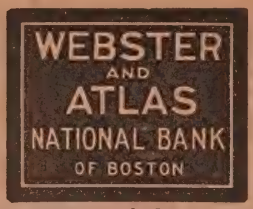

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SATURDAY EVENING, MAY 3

AT 8.00 O'CLOCK

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Van Wynbergen, C.
Tartas, M.

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Schroeder, A.
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Barth, C.
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Belinski, M.
Mingels, E.
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Basses.

Villani, A.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
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Huber, E.
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Schurig, R.

Flutes.

Laurent, G.
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DeMailly, C.

Oboes.

Longy, G.
Lenom, C.
Stanislaus, H.

Clarinets.

Sand, A.
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Piccolo.

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English Horns.

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Speyer, L.

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Contra-Bassoon.

Fuhrmann, M.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hubner, E.

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Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

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Mausebach, A.
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Tuba.

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Harps.

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Suite in A minor, Op. 42 . . . . . Edward MacDowell

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

Four movements of this suite—"In a Haunted Forest," "Summer Idyl," "The Shepherdess's Song," and "Forest Spirits"—were played for the first time in the United States at a concert of the Thirty-fourth Annual Festival of the Worcester County (Massachusetts) Musical Association, September 24, 1891, in Mechanics' Hall, Worcester. Carl Zerrahn was the conductor.

The next performance was in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, October 24, 1891. The movements were the same in number.

When the suite was played here again at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, October 26, 1895, the present third movement "In October," was added, and then played for the first time. This movement was published separately and after the publication of the suite as it was produced at Worcester and for the first time in Boston. The suite has also been played at Symphony concerts in Boston, December 14, 1907, and February 26, 1916, Dr. Muck conductor.

***

Mrs. Edward MacDowell has furnished the following note: "The

SONGS FROM THE CONCERT PROGRAMMES OF

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BRANSCOMBE, GENA. The Morning Wind

HELEN ALLEN HUNT
CHADWICK, GEORGE W. Sweetheart Thy Lips are Touched with Flame

JOSEPHINE KNIGHT
FOOTE, ARTHUR. In Picardie

LAURA COMSTOCK LITTLEFIELD
LANG, MARGARET RUTHVEN. Day is Gone
DANIELS, MABEL W. Lady of Dreams

Mme. CLARA POOLE
METCALF, JOHN W. Little House of Dreams
GOATLEY, ALMA. Now That April's There

ALICE BATES RICE
BRANSCOMBE, GENA. I Bring You Heartsease
LANG, MARGARET RUTHVEN. Nonsense Rhymes. (Words by Edward Lear)

BERTHA WESSELHOEFT SWIFT
BARTLETT, FLOY LITTLE. Miss Mariar
MacDOWELL, EDWARD. To a Wild Rose

STEPHEN TOWNSEND
BAUER, MARION. Only of Thee and Me

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suite was begun in Wiesbaden * the year [1888] we returned to America, though it was hardly more than sketched. 'In October' was not written until the suite was practically finished. It was in no way, however, an afterthought. He had intended writing a movement of the kind, but it did not come to him until the other movements were finished. Then he wondered if the suite were not long enough without it, and so the suite first came out; and the moment it was thus performed [in four movements] he was sorry. The new movement was published separately [1893]. I have an idea that the suite was performed in Germany earlier than the performance at the Worcester Festival. It had a queer popularity in Germany for two or three years. In Breslau it was played four or five times, and, in fact, it was brought out in a number of places.

"Edward had no more 'programme' in his mind than the titles imply; but he was undoubtedly led toward the subject by the close proximity in which we lived to the big Wiesbaden Forest. We had a tiny cottage there, just on the edge of the woods; and he spent hours wandering in them. His Scotch blood had filled his mind with mysticism. Deep in his heart he half believed the old tales of spirits, and fairies,—of course, not in his ordinary moods, but his imagination often carried him very far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered. Strange as all this was in Germany, it was much stranger in America. It was extraordinary the joy he took that first summer in Peterboro (N.H.) in the woods, in the streams, in the sky, and the fact that it was all so new gave it a singular charm, which the American more often finds in Europe."

* * *

*Frankfort had little interest for MacDowell after the death of Raff in 1882. In 1884 he married Miss Marion Nevins, of New York, and in 1885 he made his home at Wiesbaden until he returned to America. At Wiesbaden he gave his undivided attention to composition, and, according to the statement in Mr. Lawrence Gilman's "Edward MacDowell" (London and New York, 1905), he wrote at Wiesbaden all that is comprised between his Op. 23 and 35,—the second pianoforte concerto; the four pieces of Op. 24; "Lancelot and Elaine," for orchestra; the songs, "From an Old Garden"; three songs for male chorus; the "Idyls" and "Poems" for pianoforte after Goethe and Heine; the orchestral pieces, "The Saracens" and "The Beautiful Alda" (after the "Song of Roland"); the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," "Winter"; the songs of Op. 33 and Op. 34; and the Romance for violoncello and orchestra. A revised and enlarged edition of Mr. Gilman's biography was published by John Lane Company in 1909.

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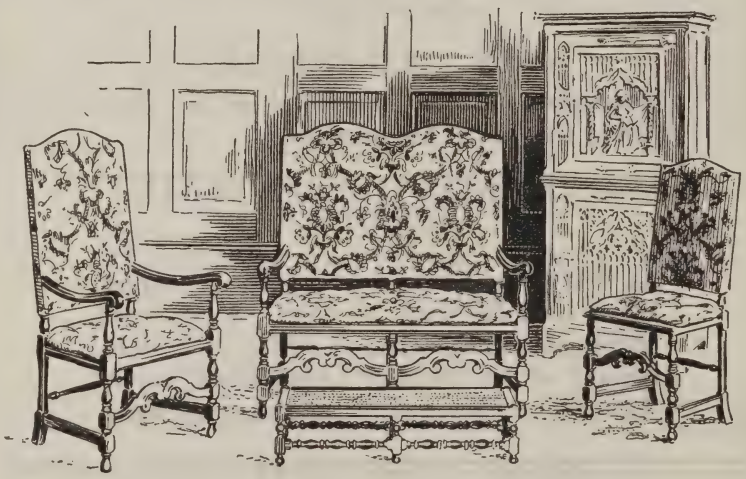
What Mr. Apthorp wrote for the programme book when the suite was performed here in 1895 may well be published now:—

"This composition is one of those bits of romantic writing which make technical analysis at once impertinent and futile. Each one of the five movements of which it is made up is perfectly free in form, containing the free development and working up of one or more principal ideas. And, as technical analysis is out of place, any would-be-poetic exegesis of the music would be still worse. All the extra-musical suggestion the composer has vouchsafed is contained in the titles of the several movements; and it would be foiling rather than helping his artistic purpose to supplement these simple headings with suggestions which must necessarily have poetic meaning to the suggester only. It is best to let the music tell its own story, to be understood as each listener likes best."

I. In a Haunted Forest: Largamente, misterioso, A minor, 6-8; Allegro furioso, A minor, 6-8.
II. Summer Idyl; Allegretto grazioso, A major, 6-8.
III. In October: Allegro con brio, F major, 6-8; Poco meno mosso, dolce, F major, 3-4.
IV. The Shepherdess's Song: Andantino semplice, C major, 4-4.
V. Forest Spirits: Molto allegro, A minor, 2-4; Misterioso, un poco più lento, D minor, 2-2, 6-4.



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"The Lyre and the Harp," Ode of Victor Hugo, for Solo Voices, Chorus, and Orchestra, Op. 57 . . . . Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living there.)

"La Lyre et la Harpe" was composed for a Birmingham (Eng.) festival. Saint-Saëns, asked by the organizers of this triennial festival, at first thought of composing a work on a French legend, but he soon abandoned the idea and asked permission of Victor Hugo to use his ode "La Lyre et la Harpe" for a cantata.

The work was produced at Birmingham on August 28, 1879, when the solo singers were Mme. Lemmens-Sherrington, Mme. Patey, Messrs. Cummings and Santley. Saint-Saëns conducted.

There was a performance at a Concert Populaire in Paris, J. Pasdeloup conductor, on January 11, 1880, when the solo singers were Mmes. Lemmens-Sherrington and Watto; Messrs. Laurent and Labis.

The air for tenor, sung by Stéphanne and the chorus "Chante, Jupiter règne" were performed at a Conservatory concert in Paris on March 26, 27, 1880. On November 19, 1882, the whole work was heard at a Conservatory concert, but according to Adolphe Jullien, the first performance in Paris, which answered the intentions of the composer, was at a Conservatory concert on February 12, 1893,

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for there were then no cuts. The solo singers at this concert were Mmes. Leroux-Ribeyre and Terrier-Vicini; Messrs. Alvarez and Auguez. Taffanel conducted.

The first performance of the Ode in the United States was by the Arion Club of Providence, R.I., Dr. Jules Jordan conductor, on December 6, 1882. The orchestra was made up of musicians of Providence and Boston. As the two harps, ordered from New York, did not arrive, two pianofortes were substituted. The Ode constituted the first part of the programme. The second part was thus made up: Bruch, The Flight of the Holy Family (mixed chorus and orchestra); Grieg, "Discovery"; Verdi, "Tacea la Notte," from "Il Trovatore" (Clara Louise Kellogg); Marchetti, Ave Maria; Hecht, Hunting Song.*

The air "Forth the Eagle has flown" was sung by Mme. Fursch-Madi at a concert of the Philharmonic Society of New York, November 12, 1885.

The score, dedicated to Henri Reber, calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, castanets, antique cymbals, two harps, organ, and strings.

Hugo, contrasting the harp, the instrument of the Psalmist, with

* We are indebted for this information to Mr. Alfred G. Langley of Newport, R.I., who played one of the pianofortes in the performance of the Ode.

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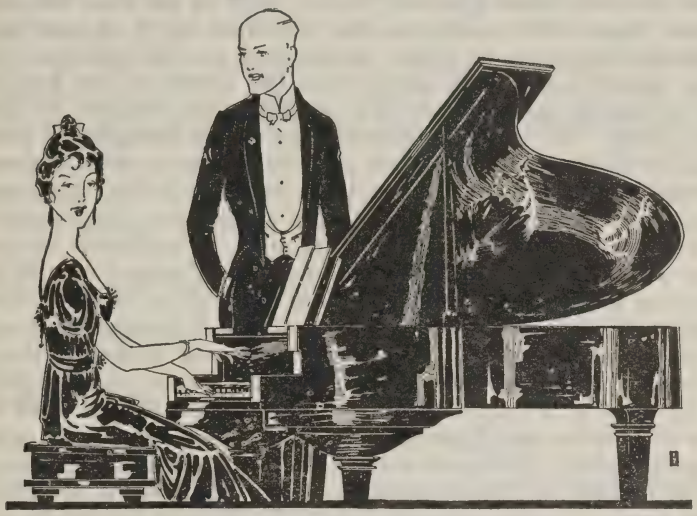

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the lyre, which accompanied the singing of ancient odes, symbolized by the one, Christian sobriety; by the other, pagan sensualism. Adolphe Jullien, after the performance at the Conservatory in 1893 remarked that while this contrast was not easily maintained in music, Saint-Saëns was not long anxious to maintain it. "The music that should fit the strophes of the Harp is generally nobler or more pompous; that for the strophes of the lyre affects more tender accents, more graceful lines. This is all that can be said yet this vague difference, yes, the principle itself in passing from the musician's brain to paper, underwent marked attenuation. So that a hearer not having before him the verses of the poet would be at a loss to say whether this or that page applied to the Lyre or the Harp. To translate exactly the poet's thought, it would be necessary to personify the Lyre and the Harp by two singers, and have them sing these strophes with the regularity that two tragedians would employ in declaiming them; but this would have resulted in excessive musical monotony. Saint-Saëns understood this so well that he made no account of the alternation. With him there is no longer Lyre or Harp; there is a solo or duet, a chorus or a trio, as the idea occurred to him. Here I remark that even in a work for a concert-hall, the introduction of a chorus should be explained in some manner. When Brahms wrote his 'Rinaldo' and Max Bruch his 'Frithiof' they found the choruses at hand in the poems of Goethe and Tegner; then there is Mendelssohn with his 'Walpurgisnacht'; there are others, for I could cite many examples; but this fashion of transforming an individual into a chorus solely for the needs of music is hardly reconcilable with the truth and the fidelity that are demanded to-day of every musical creation, and rightfully demanded."

*
* *

Victor Hugo's Ode was written in April, 1822. It was published in his "Odes et Ballades." The dedication of "La Lyre et la Harpe" is to "M. Alphonse de L." These mottoes are prefixed to the ode:—

> Alternis dicetis, amant alterna Camoenae.
>
> *Virgil, Eeloga III*, 59.

> Et coepit loqui, prout Spiritus Sanctus dabat eloqui.
>
> *Act. Apost.*

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The translation into English for Saint-Saëns's cantata is by Sydney M. Samuel and James Danzel. It is unpoetical and at times clumsy, giving only a faint idea of Hugo's Ode.

ORCHESTRAL PRELUDE.

PART I.

THE LYRE. (*Chorus.*)

Sleep! Apollo's fair son!
Laurel garlands have crowned thee.
Sleep in peace,
Worshipped by the Muses as their king.
Clouded choirs in thy dreams with sweet music surround thee,
The lyre near to thee doth sing.

THE HARP. (*Contralto Solo.*)

Awake! Arise! O child of poverty and sadness!
From dreams that veil thine eyes from the clear light of day.
At thy door waiteth one, estranged like thee, from gladness.
Aid from thee thy brother doth pray.

THE LYRE. (*Chorus.*)

Youth like thine is cherished by Glory.
The Muse her light shed on thy birth.
Thy home shall be famous in story
While the living last upon earth.
Let frowning Saturn not alarm thee.
No, the gods are pow'rless to harm thee.
'Twas the poets who gave them birth.

THE HARP. (*Contralto and bass solos.*)

Man, 'twas a mortal mother bore thee.
Weeping, she cradled thee in gloom.
Live thy life! Sorrow lies before thee.
Flamelike, shine and fade. 'Tis thy doom.
God has traced with His fateful finger
Thy path while on earth thou shalt linger.
He has marked thy place in the tomb.

THE LYRE. (*Soli and Chorus.*)

Sing on! Jupiter reigns, all rival power scorning.
On Mars sweet Venus smiles, and love beams from her eyes;
Bright Iris shines on high, Flora dull earth adorning:

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Know that the gods fly from dusk till the dawning
Swift as thought across the blue skies.
Thy gentle muse to flight invites thee.
Seek the cool shade! Come far away.
Mortals, whose toilsome lot affrights thee,
The brazen age must needs obey.
Where the fair Dryad rejoices,
Where the sound of clamorous voices
A far distant murmur shall be.
Fear naught, for the whirlwind that rages
In the cities shunned by the sages
Shall waft but a soft breeze to thee.

THE HARP. (*Tenor solo and chorus.*)

God, the monarch of all creation,
Those who walk with Him will uphold.
Appear unto this impious nation,
Like Saint John, the prophet of old.
Go forth! through the world shalt thou wander.
The tempest that thundereth yonder
Revealeth the wrath of the Lord.
Preach thou this in tones that compel:
Thy voice, as the clang of a bell,
Shall sound forth His glorious word.

PART II.

THE LYRE. (*Soprano Solo.*)

Forth the eagle hath flown in his ardor unsated,
From the East to the West, Jove's great errand to hie,
Lord of fire that destroys and of fire that created,
Lightning he loves to brave and Phœbus to defy.

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Heaven greets the fair dove as with God's message laden,
Earthward she descends veil'd in clouds of lurid flame,
Dear to the chosen Sage as to the spotless Maiden,
Bearing the branch of peace His advent to proclaim.

THE LYRE. (*Soprano solo, contralto solo, and female chorus.*)

Love! Love's god from Olympus to Hades is reigning,
And his torch Sestos' beacon's soft light is sustaining;
Paris, led by his hand, has set Ilium on fire.
Come! Fly from fair to fair, to one be constant never;
For sad is love that lasts forever.
Pleasure springs from changeful desire.

THE HARP. (*Contralto solo, tenor solo.*)

Hate seethes below, but Love will spread kind wings above thee.
Seek thou for thy lone heart a maid's pure heart to love thee.
Cherish love, Jehovah cherished Solyma.
Two beings, to whom faithful love hath oped his portals,
Pass thro' this weary world of mortals,
Like angels who have lost their way.

THE LYRE. (*Baritone solo.*)

Be glad! The stream her channel scouring
Must hurry to the sea of night.
Thou, wisely, if the days are low'ring,
Wilt teach thy soul to hold them light.
When Death, the pale guest uninvited,
At length hath at thy door alighted,
In thy place wilt hold forth thy hand,
Smiling, tho' helpless to unravel
The knot, sure the dark hour of travail
Brings dawn in a more happy land.

THE HARP. (*Quartet.*)

Sustain thy brother, if he stumble;
Weep thou, if he have cause to sigh.
Tend thou the sick, pray with the humble,
Remember, living, thou must die.
The vain men say, till death impendeth,
Time has no reign where living endeth.

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Therefore they ply each darling crime;
But when chill vapors round them roll,
They shudder to possess a soul.
And, awestruck, own eternal time.

EPILOGUE.

(*Chorus.*)

Silent, the youthful bard, while yet Life's dawn was breaking.
Heard from the distant Heav'n the sound of voices twain.
Later on, half in fear, his trembling Muse awaking,
Sang unto Pindus' echo Carmel's sacred strain.

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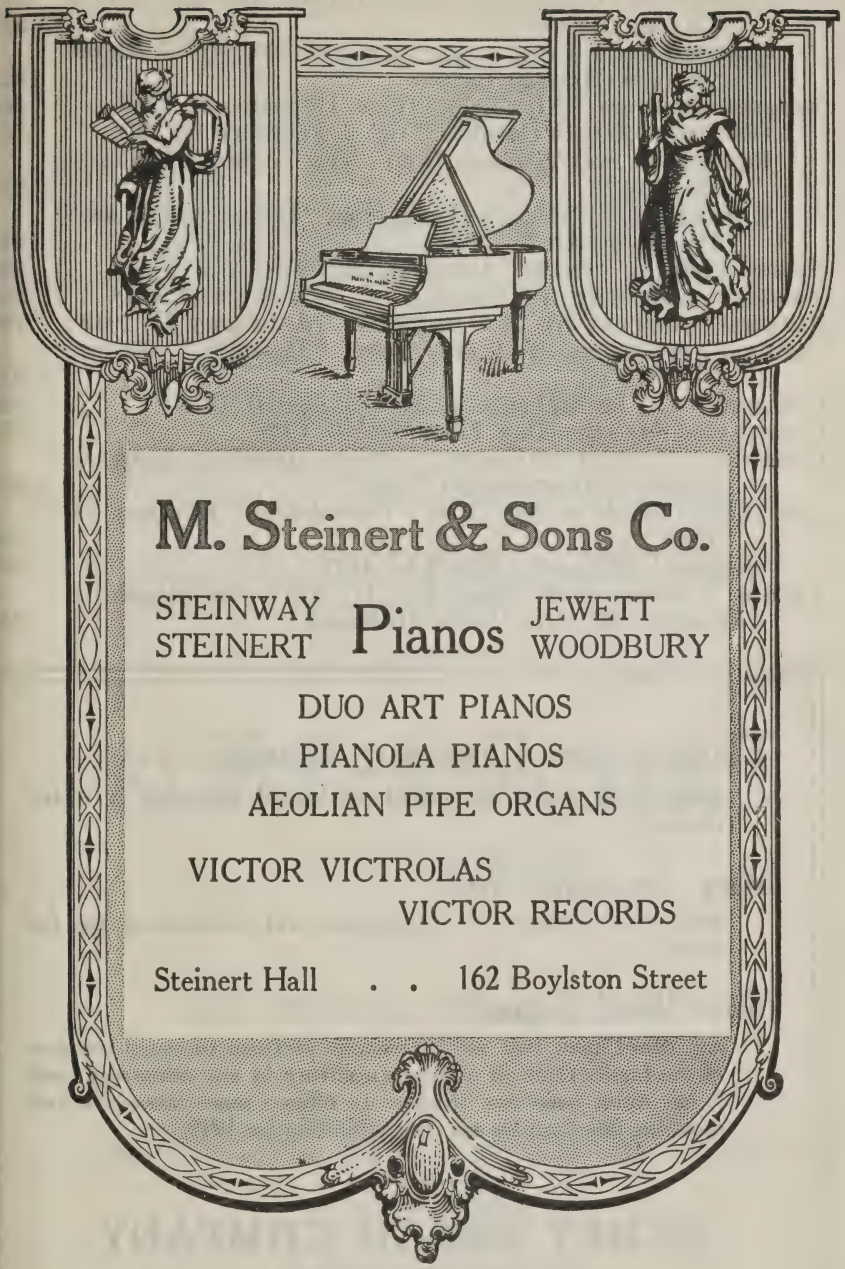
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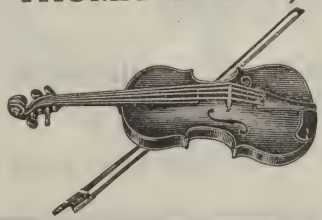

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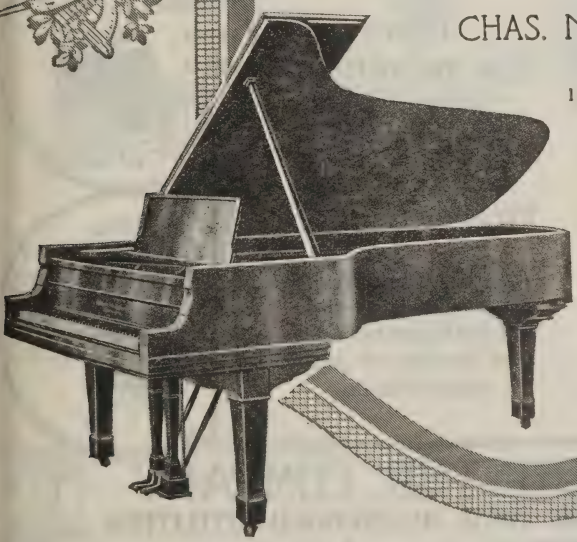

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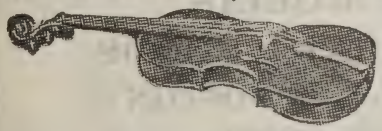

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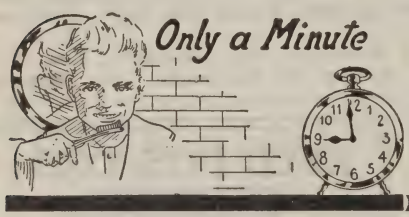

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*
* *

Sundry Notes.

The concerts did not begin until October 25, 1918, on account of the epidemic. The first postponed pair of concerts took place on December 30, 31, 1918, "Celebrating the Close of the Year of Victory." The second pair scheduled for October 18, 19, 1918, was given on February 28, March 1, 1919.

The concert scheduled for Friday, April 25, 1919, was postponed until Saturday afternoon, April 26, on account of the parade of the 26th Division.

A mixed chorus drilled by Mr. Stephen S. Townsend took part in the concerts of December 30, 31, 1918, and May 2, 3, 1919. A female chorus drilled by him sang in Debussy's "Nocturnes," March 7, 8, 1919.

Mr. Arthur Hackett sang the tenor solos in Fauré's "Shylock" Suite, February 14, 15, 1919.

Messrs. Heim,† Laurent,† Longy,† Fradkin,† (trumpet, flute, oboe, violin), and Mr. Charles W. Adams (harpsichord) played in Bach's "Trumpet" Concerto on March 14, 15, 1919.

Mr. Georges Laurent was the solo flutist in the performance of the movements from Bach's Suite in B Minor for flute and strings, April 26, 1919.

Mr. Alfred de Voto was the pianist in ensemble when the pianoforte was required. When four hands were needed, Mr. Nagel was the other pianist.

Addenda.

Programme book of March 7, 8, 1919, page 941. Biographical sketch of Marguerite Zelle Mata-Hari, dancer, adventuress, and spy, mentioned in programme book of January 3, 4, 1919, page 518.

Programme book of March 28, 29, 1919, page 1053. Note about Debussy's Nocturnes performed on March 7, 8, 1919.

Errata

Programme book, October 25, 26, 1918. For "Le Péri" on title page and page 30 read "La Peri."

Programme book, November 29, 30, 1918, page 261, thirteenth line from the top. Insert a comma after "brass."

Programme book, February 28, March 1, 1919, page 866, ninth line from the top. For "d'Ortigne," read d'Ortigue.

Programme book of March 28, 29, 1919, page 1028, third line from the top. For Brahms's Concerto "No. 12" read "No. 2."

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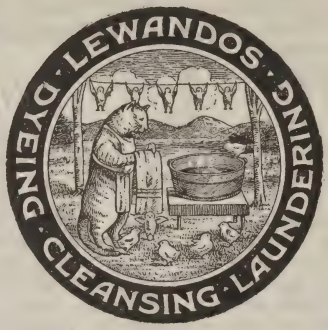

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